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Beethoven, Ludwig van
[Quartets, strings, no. 15, op. 132, A minor]
Quartett, Op. 132

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violin I
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Beethovens Werke.

Vollständige, kritisch durchgesehene
überall berechtigte Ausgabe.
Mit Genehmigung aller Originalverleger.

SERIE VI.

QUARTETTE FÜR 2 VIOLINEN, BRATSCHE UND VIOLONCELL.

Stimmen.

Nr.			ℳ	₰
1.	F dur.	Op. 18. Nr. 1	(37) 3	—
2.	G dur.	Op. 18. Nr. 2	(38) 2	40
3.	D dur.	Op. 18. Nr. 3	(39) 2	70
4.	C moll.	Op. 18. Nr. 4	(40) 2	70
5.	A dur.	Op. 18. Nr. 5	(41) 2	70
6.	B dur.	Op. 18. Nr. 6	(42) 2	40
7.	F dur.	Op. 59. Nr. 1	(43) 4	20
8.	E moll.	Op. 59. Nr. 2	(44) 3	—
9.	C dur.	Op. 59. Nr. 3	(45) 3	30
10.	Es dur.	Op. 74	(46) 3	—
11.	F moll.	Op. 95	(47) 2	70
12.	Es dur.	Op. 127	(48) 4	20
13.	B dur.	Op. 130	(49) 4	20
14.	Cis moll.	Op. 131	(50) 4	50
15.	A moll.	Op. 132	(51) 4	20
16.	F dur.	Op. 135	(52) 3	—
17.	Grosse Fuge.	B dur. Op. 133.	(53) 2	70

Die Ziffern in ( ) bezeichnen die fortlaufende Nummer der Gesammtausgabe.

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Beethovens Werke.

QUARTETT.

Dem Fürsten Nicolaus von Galitzin gewidmet.

Serie 6. No 51.

Op. 132.

OCT 13 1985
M 452 B42 op. 132 B7 1930

VIOLINO I.

Quartett No. 15.

Assai sostenuto.

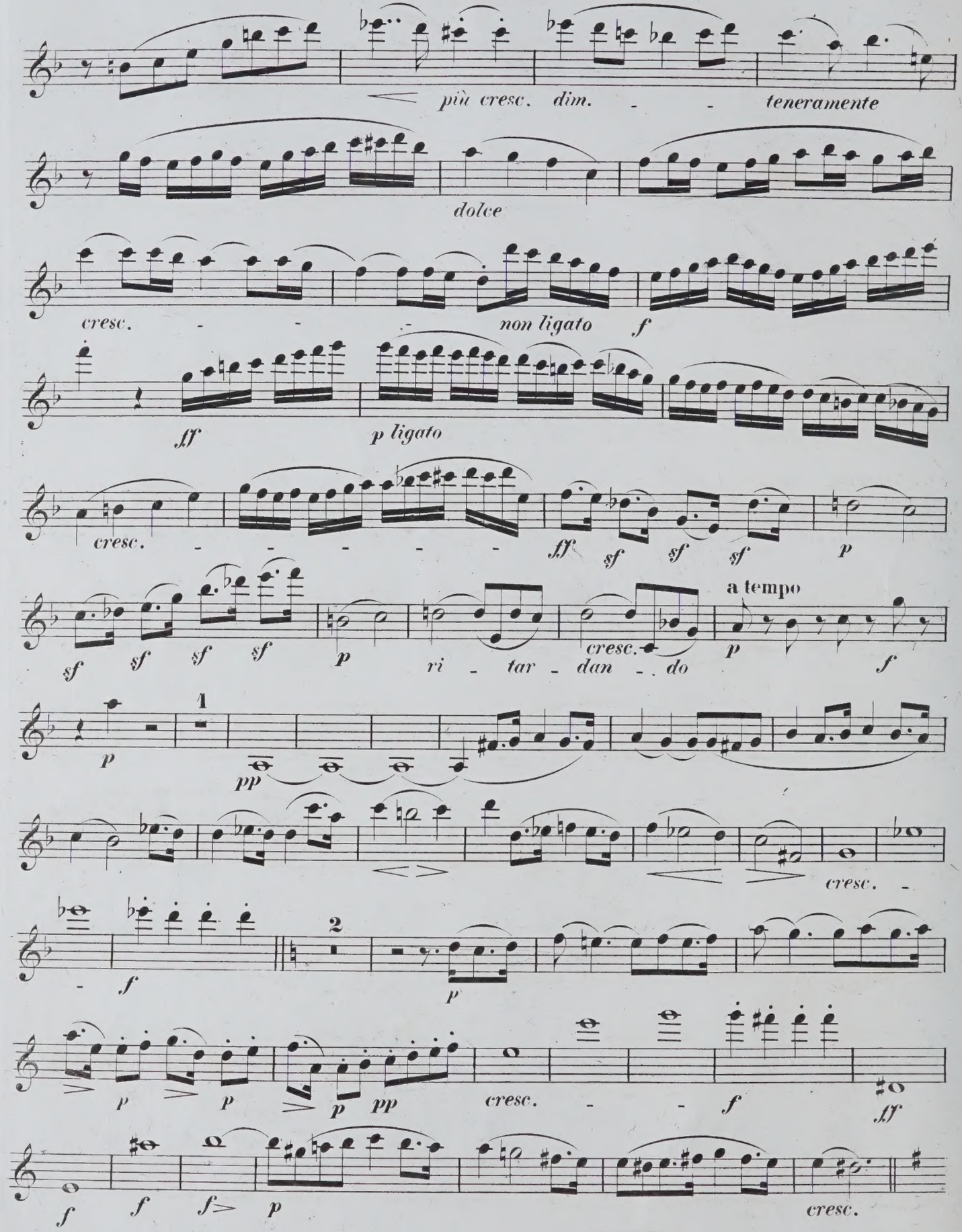
Allegro.

Adagio.

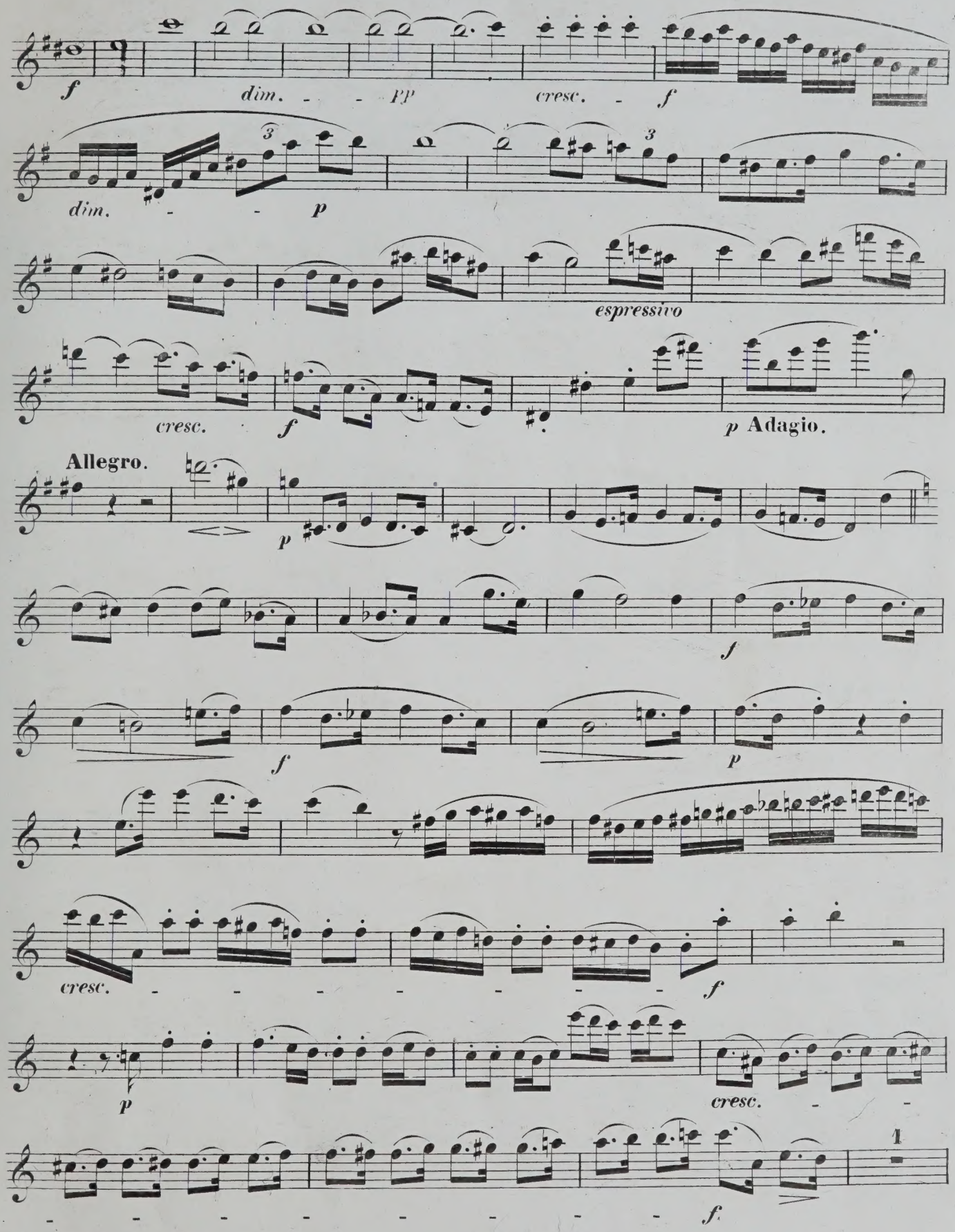
Allegro.

Stich und Druck von Breitkopf & Härtel in Leipzig.

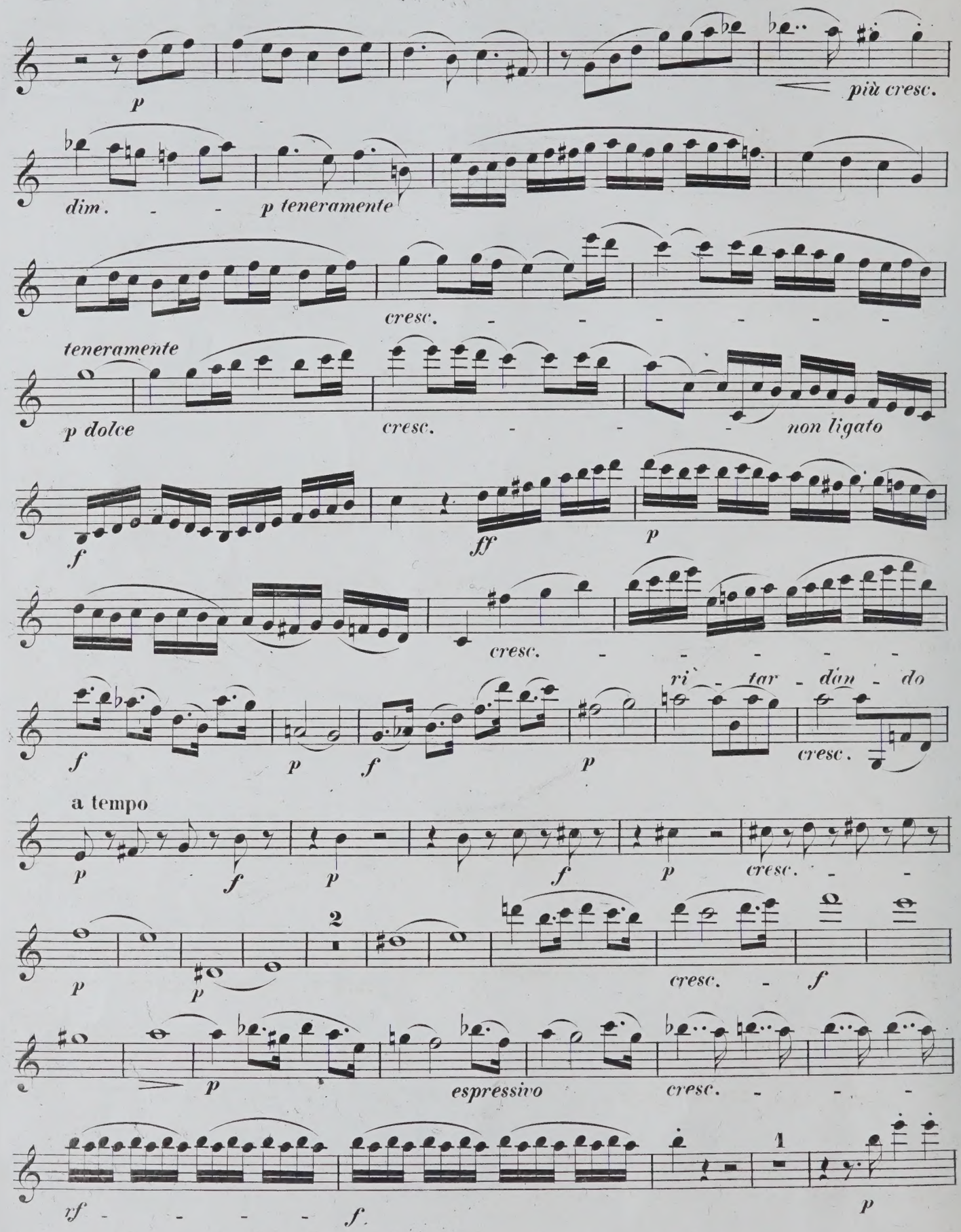
VIOLINO I.


più cresc. dim. - - teneramente
dolce
cresc. - - - non ligato f
ff p ligato
cresc. - - - - - ff sf sf sf p
sf sf sf sf p ri - tar - dan - do cresc. a tempo p f
1
p pp
cresc. -
2
- f p
p p p pp cresc. - - f ff
f f f> p cresc.

VIOLINO I.


f
dim.
pp
cresc.
f
dim.
p
espressivo
cresc.
f
p Adagio.
Allegro.
p
f
f
p
cresc.
f
p
cresc.
f
1

VIOLINO I.


p
più cresc.
dim. - - p teneramente
cresc. - - - - - -
teneramente
p dolce
cresc. - - - non ligato
f
ff
p
cresc. - - - - -
f
p
f
p
ri - tar - dan - do
cresc.
a tempo
p
f
p
f
p
cresc. - -
2
p
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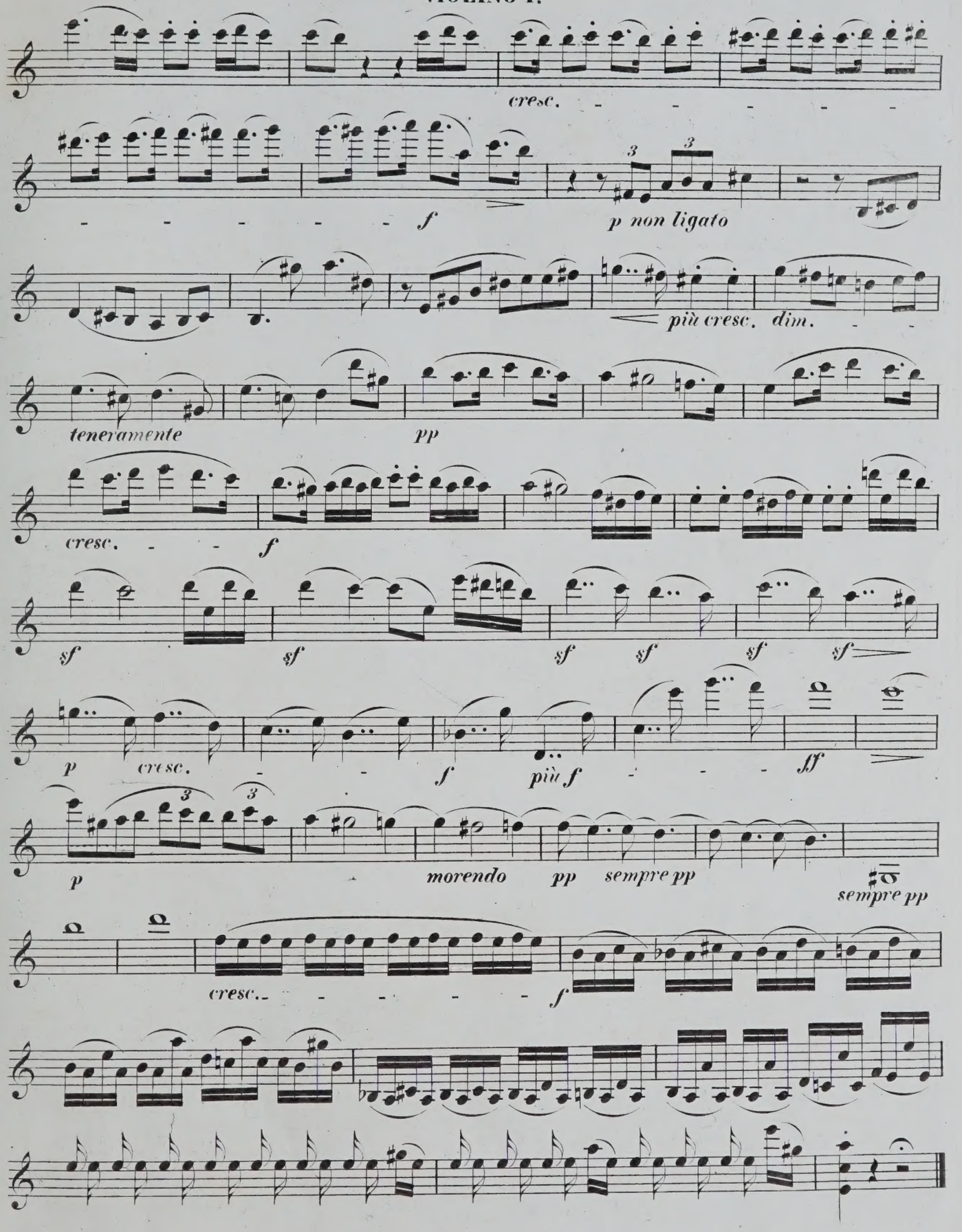
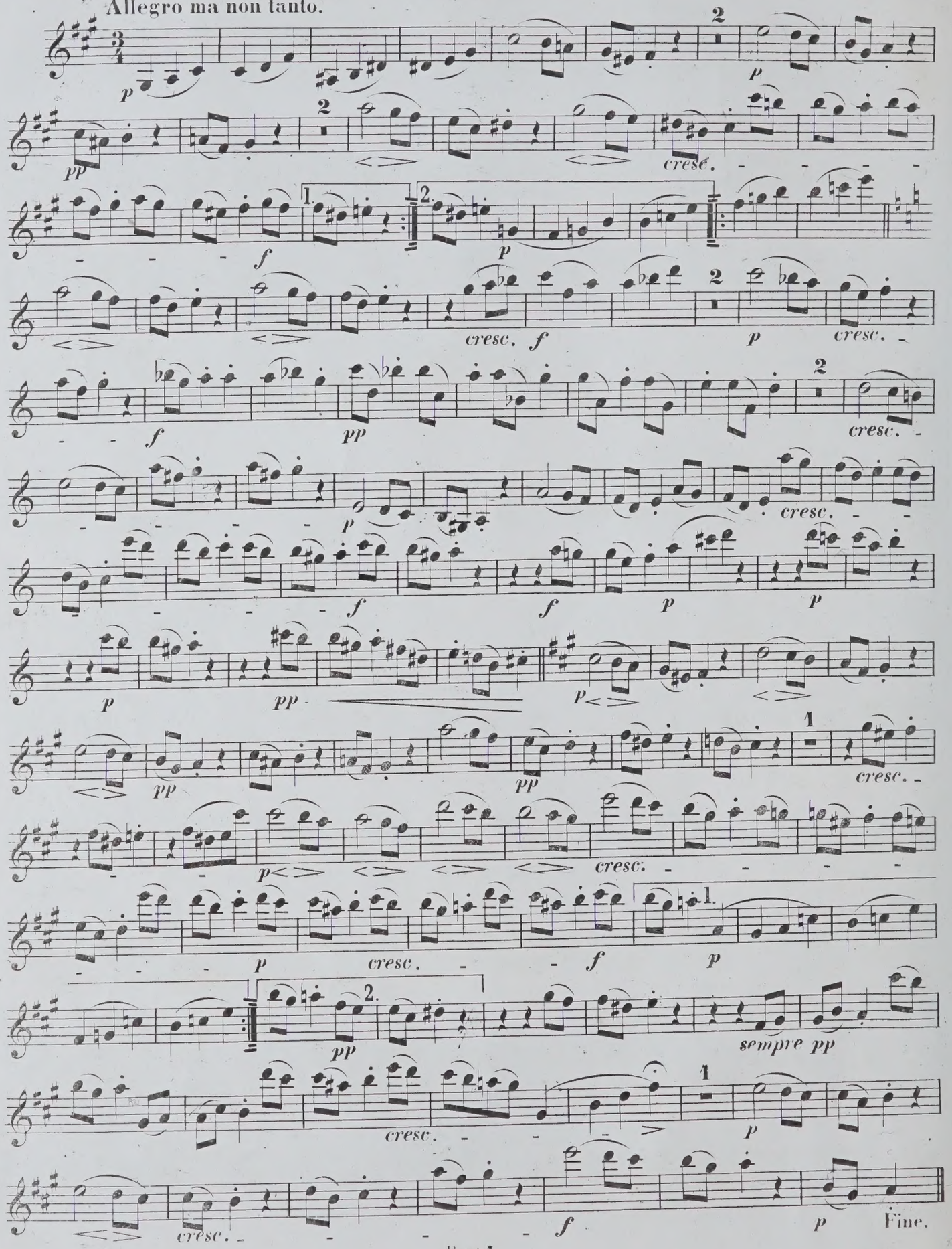
cresc. - f
p
espressivo
cresc. - - -
1
vf - - - - f.
p

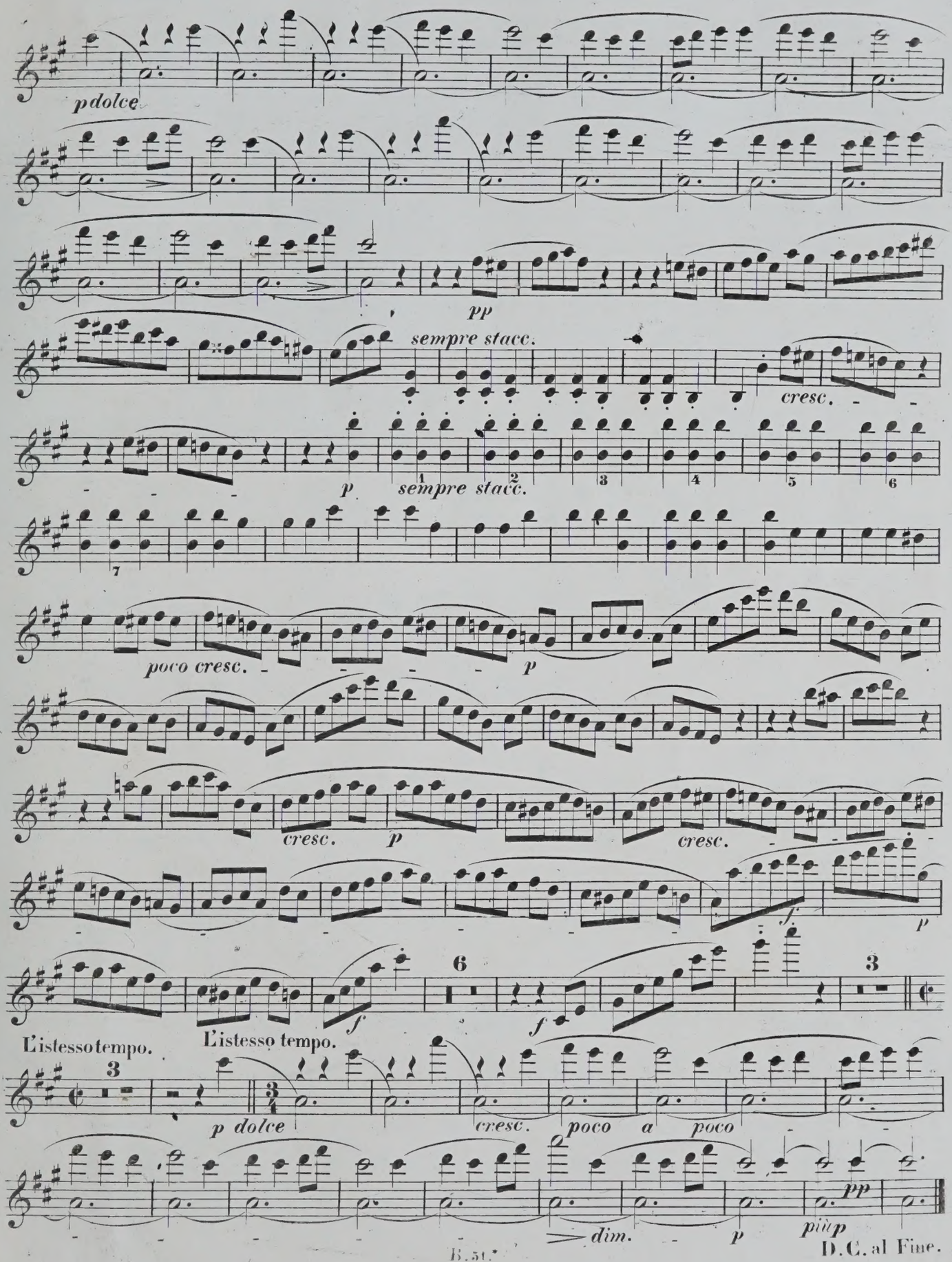
VIOLINO I.


cresc.
f
p non ligato
più cresc. dim.
teneramente
pp
cresc.
f
sf
sf
sf
sf
sf
sf
p
cresc.
f
più f
ff
p
morendo
pp
sempre pp
sempre pp
cresc.
f

VIOLINO I.

Allegro ma non tanto.

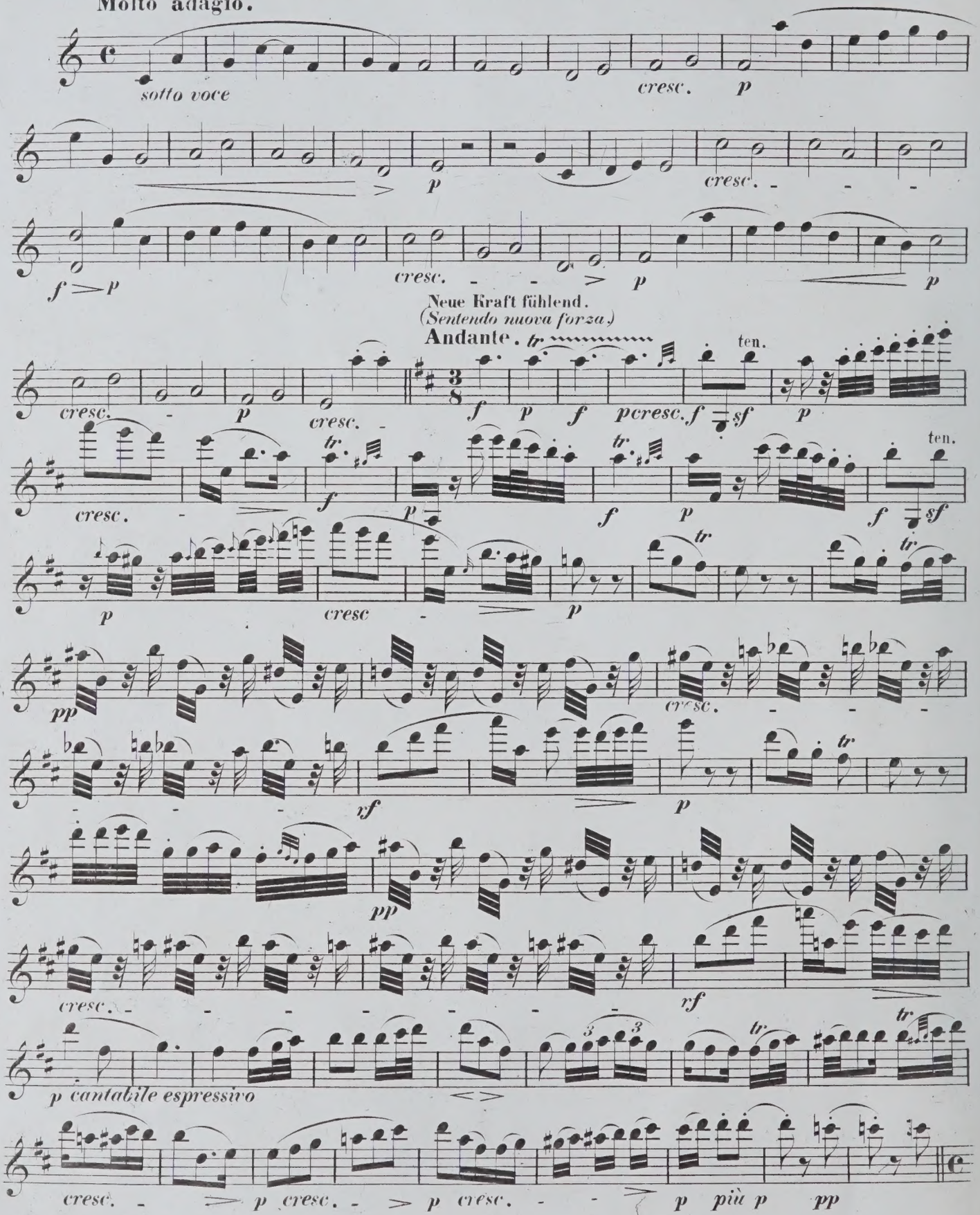



p dolce
pp
sempre stacc.
cresc.
p
sempre stacc.
poco cresc.
p
cresc.
p
cresc.
f
p
f
f
L'istesso tempo.
L'istesso tempo.
p dolce
cresc.
poco a poco
pp
dim.
p
più p
D.C. al Fine.

VIOLINO I.

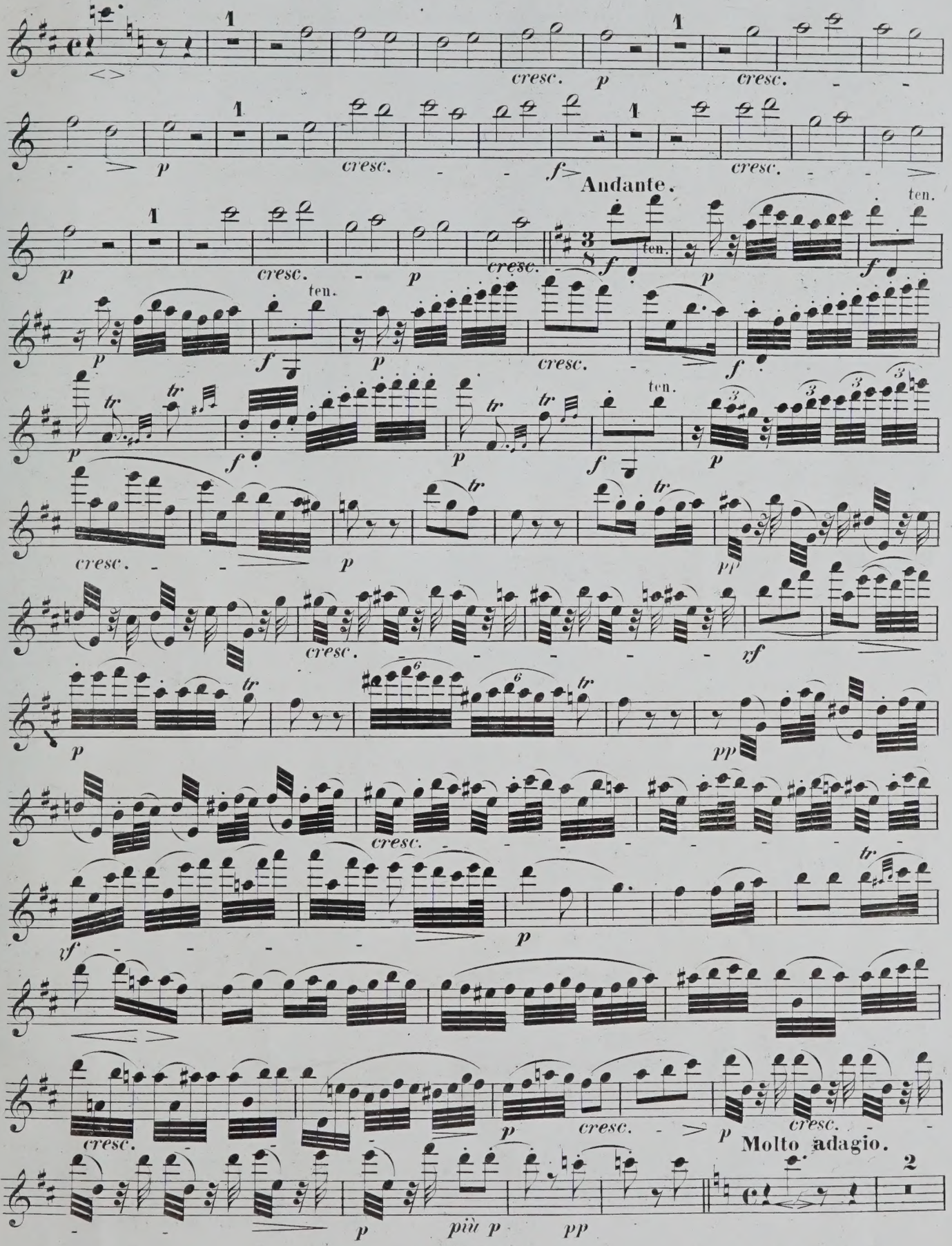
Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart.
(Canzona di ringraziamento offerta alla divinità da un guarito, in modo lidico.)

Molto adagio.



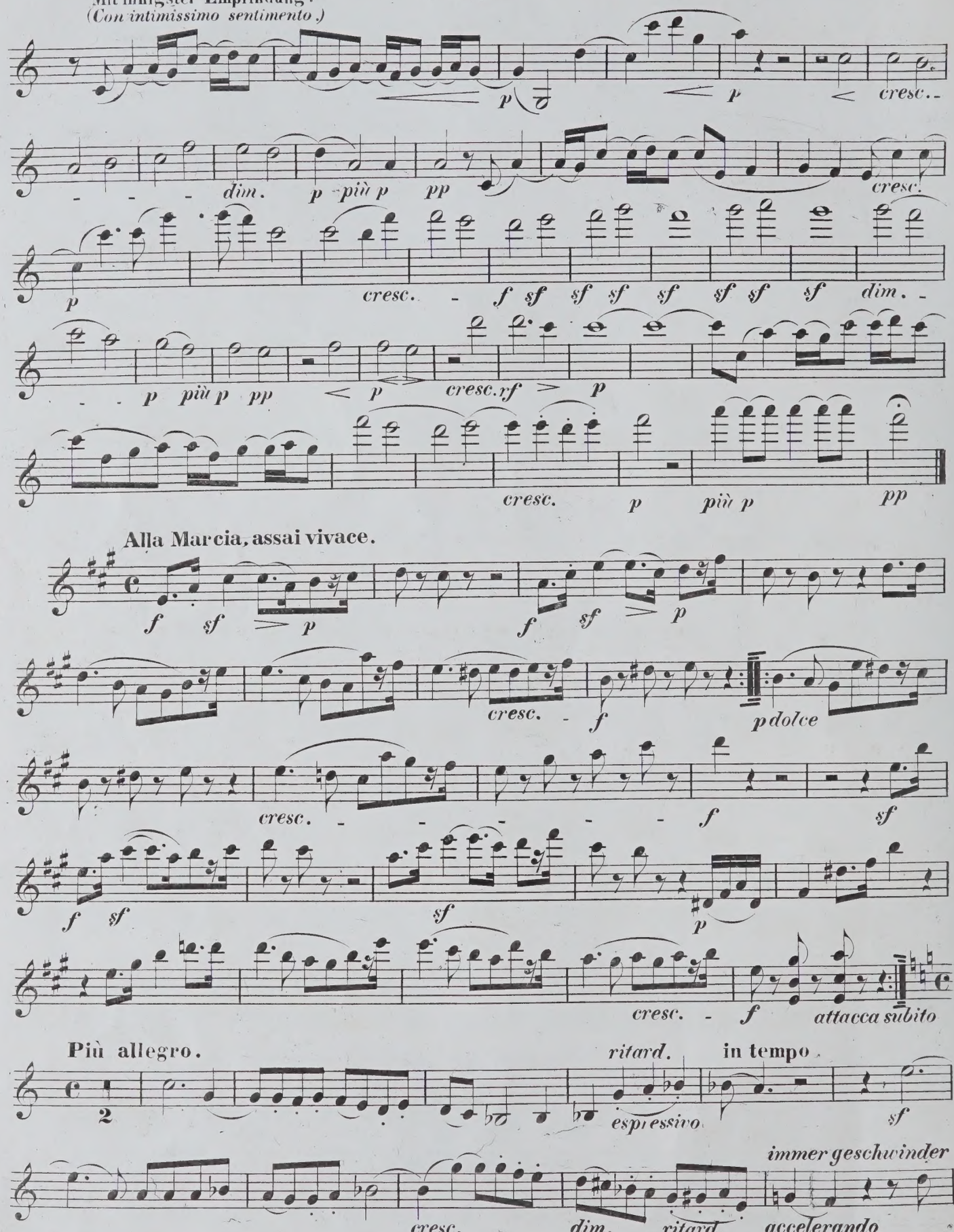
Molto adagio.

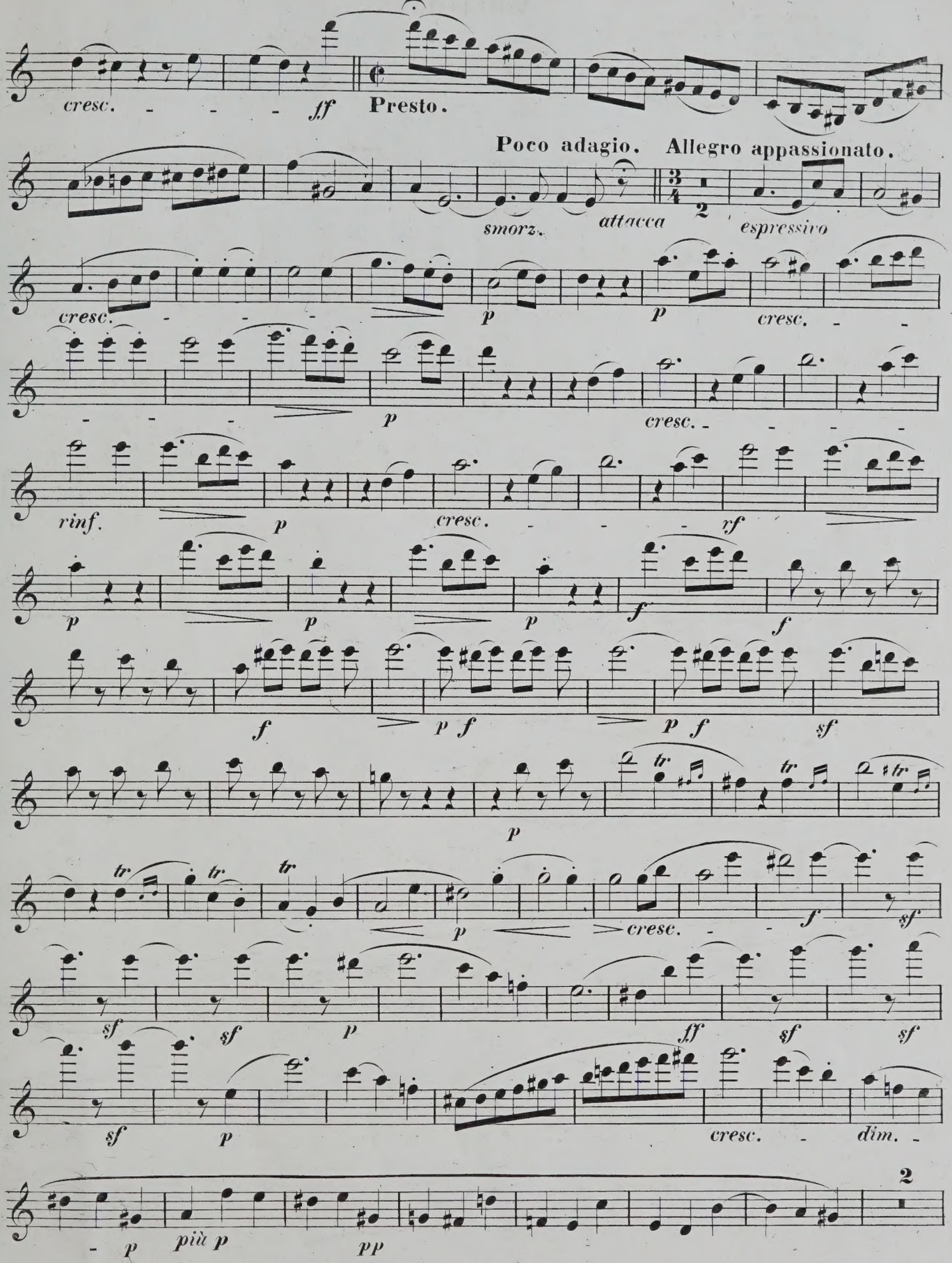
VIOLINO I.



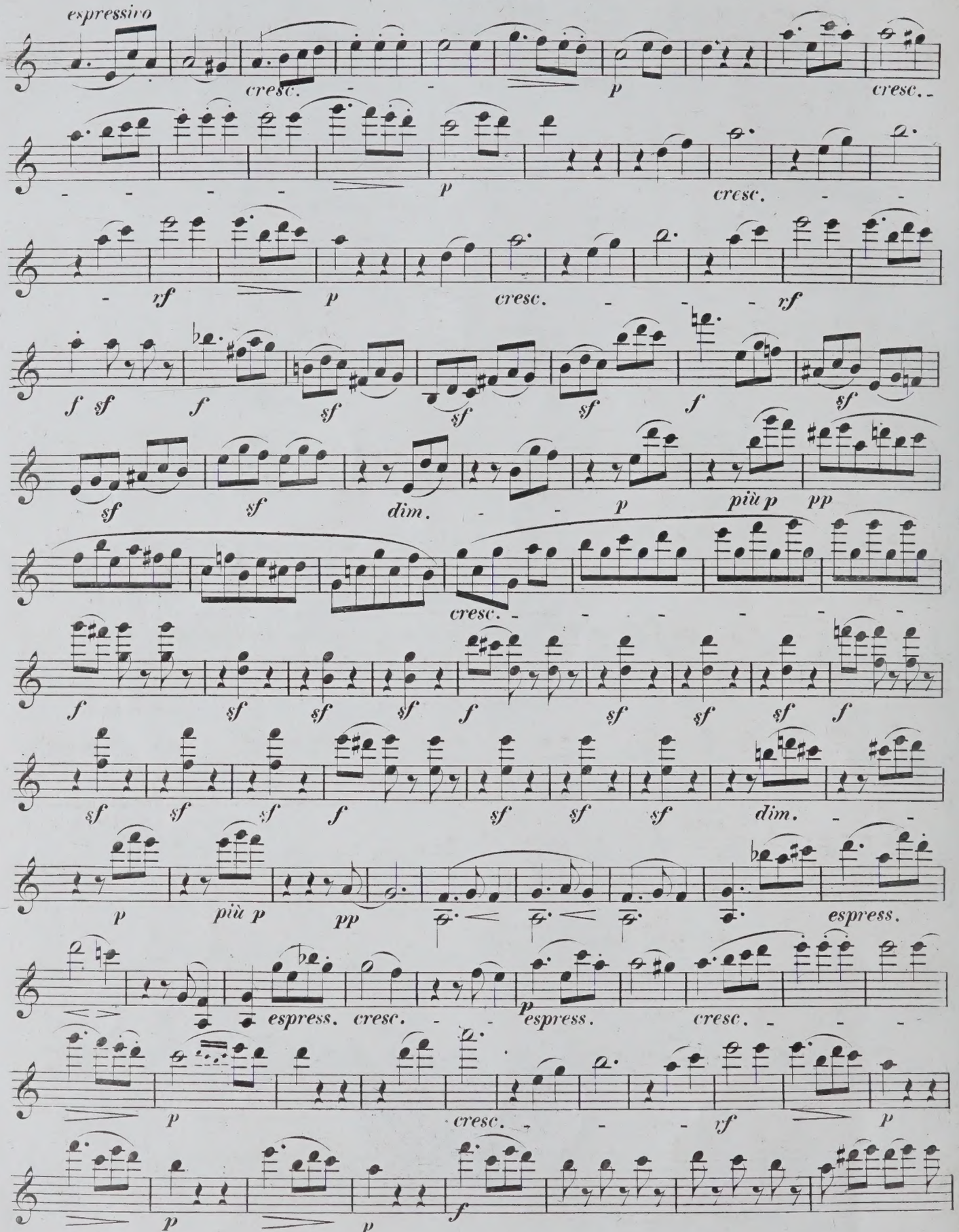
VIOLINO I.

Mit innigster Empfindung.
(Con intimissimo sentimento.)




cresc.
ff
Presto.
Poco adagio.
Allegro appassionato.
smorz.
attacca
espressivo
cresc.
p
cresc.
rinf.
rf
f
sf
tr
dim.
più p
pp
2

VIOLINO I.


espressivo
cresc.
p
cresc.
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cresc.
rf
p
cresc.
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sf
sf
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dim.
p
più p
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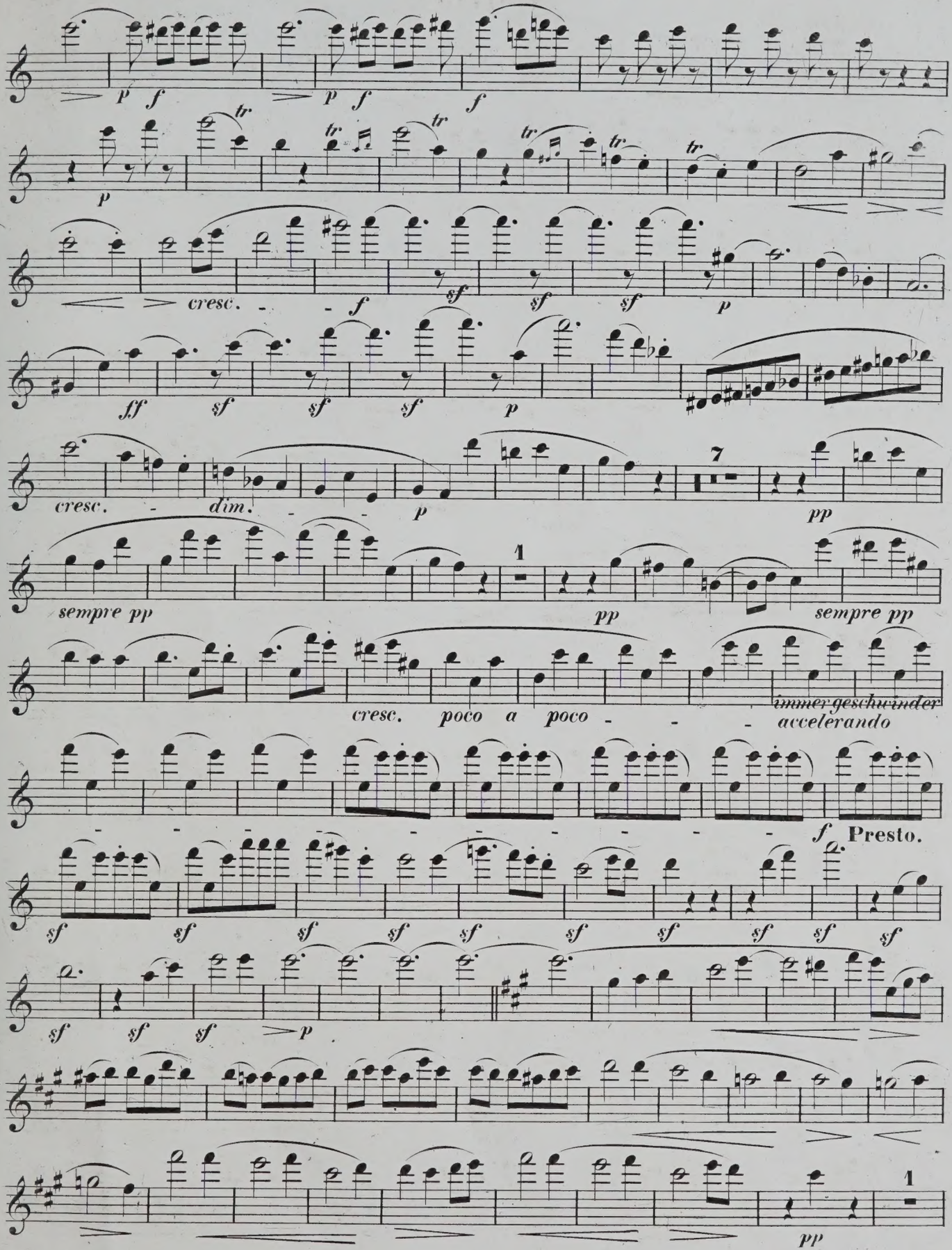
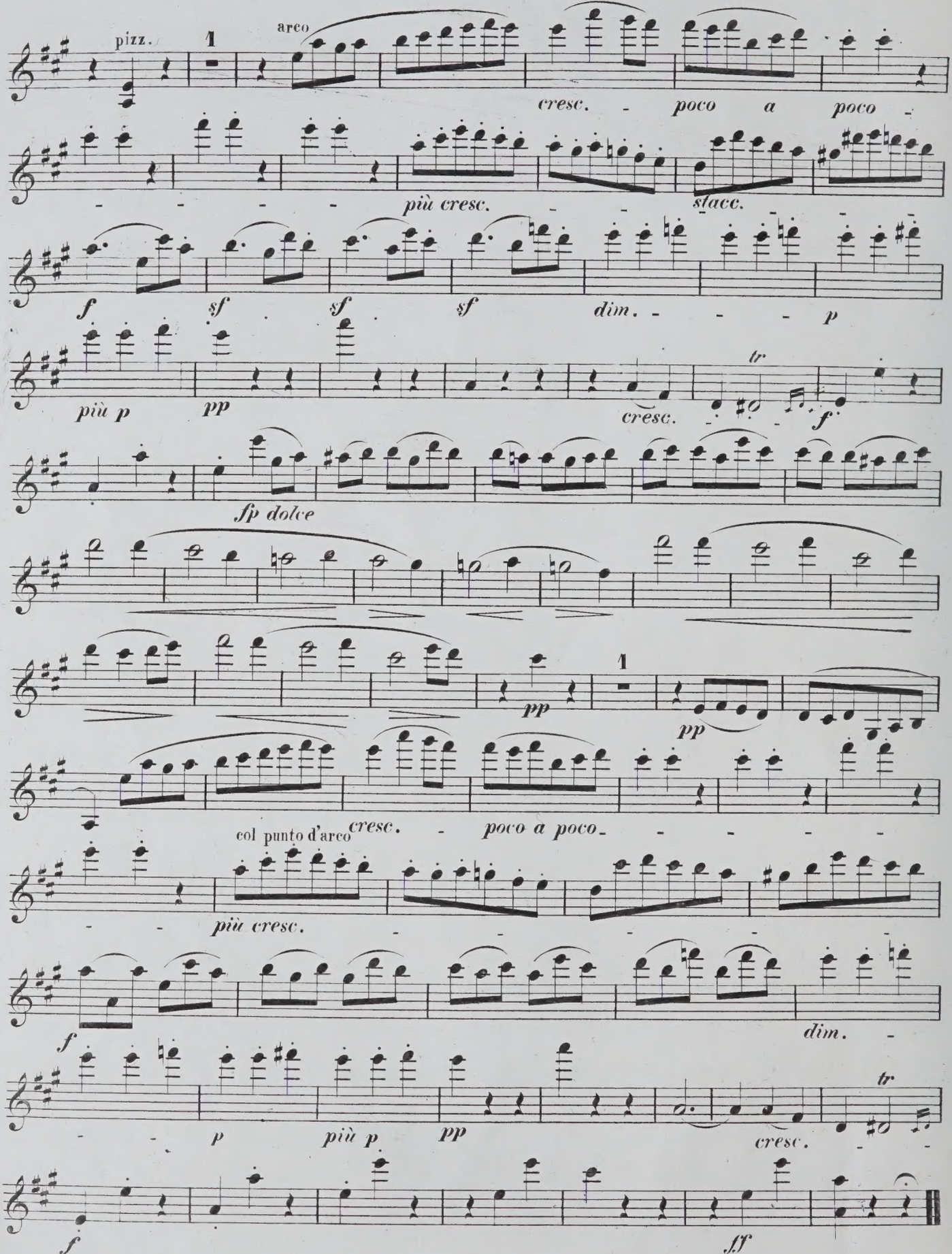

p f
p f
f
tr
p
cresc. - - f
sf sf sf p
ff sf sf sf p
cresc. - dim. - - - p
7
pp
sempre pp
1
pp
sempre pp
cresc. poco a poco - - - -
immer geschwinder
accelerando
f Presto.
sf sf sf sf sf sf sf sf sf sf
sf sf sf p
1
pp

VIOLINO I.


pizz.
arco
cresc. - poco a poco -
più cresc.
stacc.
f sf sf sf dim. - - - p
più p pp cresc.
tr
f
fp dolce
pp
pp
col punto d'arco
cresc. - poco a poco -
più cresc.
f
dim. -
p più p pp
tr
cresc.
f
ff

KAMMERMUSIK FÜR STREICHINSTRUMENTE

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Octette, Septette und Sextette für die Violine u. s. w.

Beethoven, L. v., Op. 20. Septett für Vlne., Br., Horn, Clar., Fag., Vcll. u. Contrab. in Es. . 3 90
—— Dasselbe in Partitur 3 30
—— Op. 68. Symphonie (pastorale) No. 6. arr. p. 2 Vlns., 2 A. et 2 Vlles par M. C. Fischer 6 —
—— Op. 81b. Sextett für 2 Violinen, Bratsche, Violoncell u. 2 oblig. Hörner in Es 2 10
—— Dasselbe in Partitur 1 80

David, F., Op. 11. Introd. et Variat. sur un thème de Mozart (Wenn die Lieb' aus deinen blauen Augen) p. V. avec 2 V., A. et Vcllo. Adur . 4 —

David, F., Op. 38. Sextett für 3 Violinen, Bratsche und 2 Violoncelle . . . . . 9 —
Gade, N. W., Op. 17. Ottetto p. 4 Vlns., 2A. et 2 Vlles. Fdur . . . . . 11 —
Mendelssohn Bartholdy, F., Op. 20. Ottetto p. 4 Vlns., 2 A. et 2 Vlles. Es dur 10 50
—— Dasselbe arr. für 2 Violinen, Bratsche, Violoncell und Pfte. zu 4 Händen v. C. Burchard 9 —

Svendsen, J. S., Op. 3. Octett für 4 Violinen, 2 Bratschen u. 2 Violoncelle 11 25
—— Dasselbe in Partitur. 8. . . . . 7 50
Schubert, F., Op. 166. Octett f. 2 Violinen, Viola, Cello, Contrab., Horn, Fag. u. Clar. Fdur n. 6 30
Winter, P., Op. 9. Sestetto p. 2 Vlns., 2 Cors, A. et Basse. Dmoll . . . . . 4 —
—— Op. 10. Septuor p. 2 Vlns., 2 Cors, Clar., A. et Basse. Es dur . . . . . 4 —

Quintette für die Violine u. s. w.

Beethoven, L. v., Op. 4. Quintett für 2 Viol., 2 Br. u. Vcll. in Es. nach dem Octett Op. 103. . . 3 60
—— Dasselbe in Partitur . . . . . 3 —
—— Op. 29. Quintett für 2 Viol., 2 Br. u. 2 Vcll. in C . . . . . 3 —
—— Dasselbe in Partitur 2 70
—— Op 67. Symphonie p. 2 Viol., 2 A. et Basse. C moll. arr. . . . . 6 —
—— Op. 72. Ouverture de Leonore p. 2 V., 2 A. et B. Cdur. arr. . . . . 3 —
—— Op. 137. Fuge für 2 Violinen, 2 Bratschen . Violoncell. in D . . . . . — 90
—— Dasselbe in Partitur . . . . . — 60

Gade, N. W., Op. 8. Quintuor p. 2 V., 2 A. et B. E moll . . . . . 9 —
Haydn, J., Die Jahreszeiten p. 2 V., 2 A. et B. arr. Liv. 1 et 2 . . . . . à 9 —
Kummer, F. A., Op. 11. Divertissement p. les Amateurs, sur des airs de la Muette de Portici p. V. av 2 V., A. et B. G dur 1 50
Mendelssohn Bartholdy, F., Op. 87. Quintett f. 2 V., 2 A. et B. Bdur. (Nachlass No. 16) . . . 8 —
Mozart, W. A., Quintette für 2 V., 2 Br. u. Violonc. Neue Ausg. zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferd. David No. 1. C moll, No. 2. C dur, No. 3. G moll, No. 4. D dur, No. 5. Es dur à 4 50
Onslow, G., Quintuors p. 2 V., 2 A. et B.
No. 1. E moll. Op. 1. No 1. . . . . 4 50
– 2. Es dur. – 1. – 2. . . . . 4 50
– 3. D moll. – 1. – 3. . . . . 4 50

Onslow, G., Quintuors p. 2 V., 2 A. et B.
No. 4. G moll. Op. 17. . . . . 4 —
– 5. D dur. – 18. . . . . 4 —
– 6. E moll. – 19. . . . . 4 —
– 7. Es dur. – 23. . . . . 5 —
– 8. D moll. – 24. . . . . 5 —
– 9. C dur. – 25. . . . . 6 —
– 10. F moll. – 32. . . . . 6 —
– 11. B dur. – 33. . . . . 6 —
– 12. A moll. – 34. . . . . 6 —
– 13. G dur. – 35. . . . . 6 —
– 14. F dur. – 37. . . . . 6 —
Ries, F., Op 171. Grand Quintuor p 2 V., 2 A. et B. G dur. 7 50
Schubert, F., Op. 163. Gr. Quintett f. 2 Violin., Viola und 2 Violoncellos. C dur . . . . n. 5 10
Spohr, L., Op. 129. Quintuor p. 2 V., 2 A. et B. No. 6. E moll. . . . . 8 —

Quartette für 2 Violinen, Bratsche und Violoncell.

Beethoven, L. v., Quartette f. 2 V., Br. u. Vcll.
No. 1. Op. 18. No. 1. in F. Part. — 21 St. 3 —
– 2. – 18. – 2. – G. Part. — 18 St. 2 40
– 3. – 18. – 3. – D. Part. — 21 St. 2 70
– 4. – 18. – 4. – Cm. Part. — 18 St. 2 70
– 5. – 18. – 5. – A. Part. — 18 St. 2 70
– 6. – 18. – 6. – B. Part. — 18 St. 2 40
– 7. – 59. – 1. – F. Part. 1 — St. 4 20
– 8. – 59. – 2. – Em. Part. — 21 St. 3 —
– 9. – 59. – 3. – C. Part. — 24 St. 3 30
– 10. – 74. in Es . . . Part. — 21 St. 3 —
– 11. – 95. – Fm . . Part. — 21 St. 2 70
– 12. – 127. – Es . . . Part. — 27 St. 4 20
– 13. – 130. – B . . . Part. 1 3 St. 4 20
– 14. – 131. – Cis m . Part. 1 3 St. 4 50
– 15. – 132. – A m . . Part. — 27 St. 4 20
– 16. – 135. – F . . . Part. — 18 St. 3 —
Grosse Fuge in B. Op. 133 Part. — 21 St. 2 70
Bruch, M., Op. 9. Quartett. C moll . . . . . 7 —
—— Op. 10. Quartett. E dur . . . . . 8 —
David, F., Op. 32. Quatour. A moll. . . . . 7 —
Dussek, J. L., Op. 60. 3 Quatuors:
No. 1. G dur. No. 2. B dur. No. 3. Es dur à 4 —
Haydn, J., Symphonie. D dur. No. 2. arr. . . . 4 50
—— Quartette für 2 Violinen, Viola u. Violoncell. Zum Vortrag im Gewandhause zu Leipzig und zum Gebrauch beim Conservatorium der Musik daselbst genau bezeichnet und herausgegeben von Ferd. David.
No. 1. (Op. 20 No. 4) D dur 3 50
– 2. (Op. 33 No. 2) Es dur . . . . . 3 —
– 3. (Op. 33 No. 3) C dur . . . . . 3 —
– 4. (Op. 54 No. 1) G dur. 3 50
– 5. (Op. 64 No. 3) B dur. 3 50
– 6. (Op. 64 No. 4) G dur. . . . . 3 —
– 7. (Op. 64 No. 5) D dur. 3 50
– 8. (Op. 74 No. 3) G moll 3 50
– 9. (Op. 76 No. 1) G dur 3 50
– 10. (Op. 76 No 2) D moll 3 50
– 11. (Op. 76 No. 3) C dur 3 50
– 12. (Op. 76 No. 4) B dur. 3 50
– 13. (Op. 76 No. 5) D dur. . . . . 3 —
– 14. (Op. 77 No. 1) C dur . . . . . 4 —
– 15. (Op. 77 No. 2) F dur. . . . . 4 —
—— Dieselben. Complet in 4 Bänden. Roth cartonnirt . . . . . n. 15 —
Hermann, F., Op. 8. Quartett . . . . . 5 —

Kreutzer, R., Op. 1. 6 Quatuors concertans:
—— Liv. 1. D dur, G dur, C dur . . . . . 3 —
—— – 2. B dur, F dur, A dur . . . . . 3 —
Op. 3. 3 Quatuors. C dur, B dur, A moll . . 6 —
2 Quatuors. A dur, G dur. (No. 1. et 2) . . 4 —
Thème varié. A dur . . . . . 2 —
Mendelssohn Bartholdy, F., Ouverturen für Orchester. Für 2 Violinen, Viola u. Violoncell bearb. von Friedrich Hermann.
No. 1. Op. 21. Sommernachtstraum . . . 3 50
– 2. – 26. Fingalshöhle (Hebriden) . . 3 —
– 3. – 27. Meeresstille u. glückliche Fahrt 3 —
– 4. – 32. Märchen von der schönen Melusine. . . . . 3 —
– 5. – 74. Athalia . . . . . 3 —
– 6. – 89. Heimkehr aus der Fremde 2 50
– 7. – 101. Trompeten-Ouverture . . . 3 50
—— Quatuors:
No. 1. Es dur. Op. 12. . . Part. — 18 St. 3 —
– 2. A moll. Op. 13. . . Part. — 21 St. 3 —
– 3. D dur. – 44. No. 1. Part. — 21 St. 3 30
– 4. E moll. – 44. – 2. Part. — 24 St. 3 30
– 5. Es dur. – 44. – 3. Part. — 24 St. 3 90
– 6. E moll. – 80. . . Part. — 18 St.
—— Op. 81. Andante, Scherzo, Capriccio et Fugue Partitur — 18 St.
Meyerbeer, G., Les Huguenots. Opéra, arr. . . . 24 —
Mozart, W. A., Symphonie. C dur. (m. d. Fuge). No. 4. arr. 4 50
—— Quartette. Neue Ausg. zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferd. David. No. 1. G dur, No. 2. D moll. No. 3. B dur. No. 4. Es dur No. 5. A dur. No. 6. C dur. No. 7. D dur. No. 8. B dur. No. 9. F dur. No. 10. D dur. à 3 —
—— Dieselben. In 4 Bdn. Roth cart. . . . . n. 15 —
Onslow, G., Quatuors:
No. 1. B dur. Op. 4. No. 1.
– 2. D dur. – 4. – 2. . . . . 9 —
– 3. A moll. – 4. – 3.
– 4. C moll. – 8. – 1. . . . . 3 —
– 5. F dur. – 8. – 2. . . . . 3 —
– 6. A dur. – 8. – 3. . . . . 3 —
– 7. G moll. – 9. – 1.
– 8. C dur. – 9. – 2. . . . . 7 50
– 9. F moll. – 9. – 3.

Onslow, G., Quatuors.
No. 10. G dur. Op. 10. No. 1.
– 11. D moll. – 10. – 2. . . . . 7 50
– 12. Es dur. – 10. – 3.
– 13. B dur. – 21. – 1. . . . . 4 —
– 14. E moll. – 21. – 2. . . . . 4 —
– 15. Es dur. – 21. – 3. . . . . 4 —
– 16. E moll. – 36. – 1. . . . . 4 50
– 17. E dur. – 36. – 2. . . . . 4 50
– 18. D dur. – 36. – 3. . . . . 4 50
Richter, E. F., Op. 25. Quatuor. No. 1. E moll . 9 —
Rode, P., Op. 10. Air varié. G dur . . . . . 1 —
—— – 11. Quatuor. Es dur. No. 1 . . . 2 —
—— – 14. do. F dur. – 2. . . 2 —
—— – 15. do. D dur. – 3. . . 2 —
—— – 16. Andante varié. A moll . . . 1 —
—— – 18. Quatuor. G dur. No. 4 . . . 2 —
Romberg, A., Op. 1. 3 Quatuors. Es dur, G moll, F dur 7 50
—— Op. 7. 3 Quatuors. D dur, E dur, C dur . . 7 50
—— Op. 11. Quatuor. A dur . . . . . 2 —
Rubinstein, A. Op. 17. Trois Quatuors pour 2 Violons, Alto et Violoncelle. Partition et parties separées. Nouvelle Edition revue par l'Auteur.
No. 1. G dur . . . . . 9 —
– 2. C moll . . . . . 8 —
– 3. F dur . . . . . 9 —
—— Op. 47. Trois Quatuors pour 2 Violons, Alto et Violoncelle. Partition et parties separées. Nouvelle Edition revue par l'Auteur.
No. 1. G moll 8 50
– 2. B dur . . . . . 9 —
– 3. D moll 8 50
Schubert, F., Op. 29. Erstes Quartett für 2 Violinen, Viola und Violoncell. A moll. . . . n. 3 —
Op. 161. Grosses Quartett für 2 Violinen, Viola und Violoncell. G dur. . . . . n. 5 10
Grosses Quartett (nachgelassenes Werk) für 2 Violinen, Viola und Violonc. D moll. n. 4 20
Schumann, R., Op. 41. 3 Quatuors:
No. 1. A moll. No. 2. F dur. No. 3 A dur. à 5 —
Spohr, L., Op. 132. Quatuor. A dur No. 30 . . . 6 —
Taubert, W., Op. 93. Quatuor. B dur . . . . . 6 —
Veit, W. H., Op. 7. Quatuor. Es dur. No. 3 . . . 5 —
Viotti, J. P., 3 Quatuors concert. F dur, B dur, G dur 6 50
—— 3 Quatuors. F moll, C dur E dur. Liv. 2. . . 4 —
Volkmann, R., Op. 9. Quatuor. A moll . . . . . 8 —

Trios für Violine, Bratsche und Violoncell.

Bach, J. S., Terzette f. 2 Violinen und Viola, nach den Symphonien für Klavier bearbeitet von Ferd. David. . . . . 3 —
Beethoven, L. v., Trios in Stimmen.
No. 1. Op. 3. in Es 2 10
– 2. – 9. No. 1 in G 2 10
– 3. – 9. – 2. in D 2 10
No. 4. Op. 9. No. 3. in C m 2 10
– 5. – 8. Serenade in D. 2 10
Beethoven, L., v., Dieselben in Partitur.
No. 1. Op. 3. in Es 2 10
– 2. – 9. No. 1. in G 1 80
– 3. – 9. – 2. in D 1 80
– 4. – 9. – 3. in C m 1 50

Beethoven, L., v., Trios in Part.
No. 5 Op. 8. Serenade in D 1 50
Bruyck, C. van., 8 Fugen und 4 Präludien aus J. Seb. Bach's wohltemperirtem Klavier als Trios für Violine, Viola und Violoncell arr.
Heft 1. Fuga I—IV. Heft 2. Fuga V—VIII.
– 3. Präludium I—IV . . . . . à 1 75

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Beethovens Werke.

QUARTETT.

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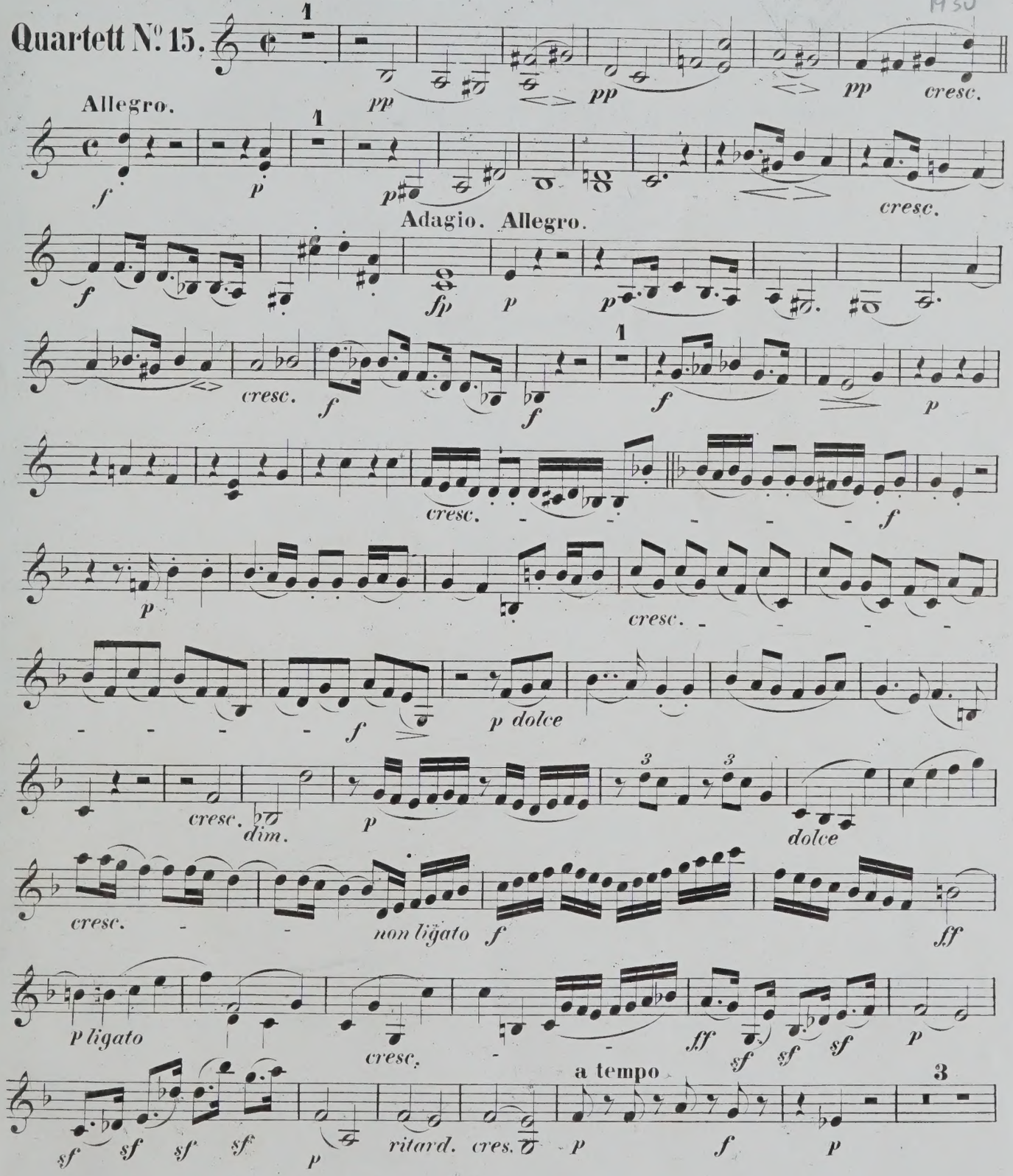
VIOLINO II.

Assai sostenuto.

Quartett № 15.



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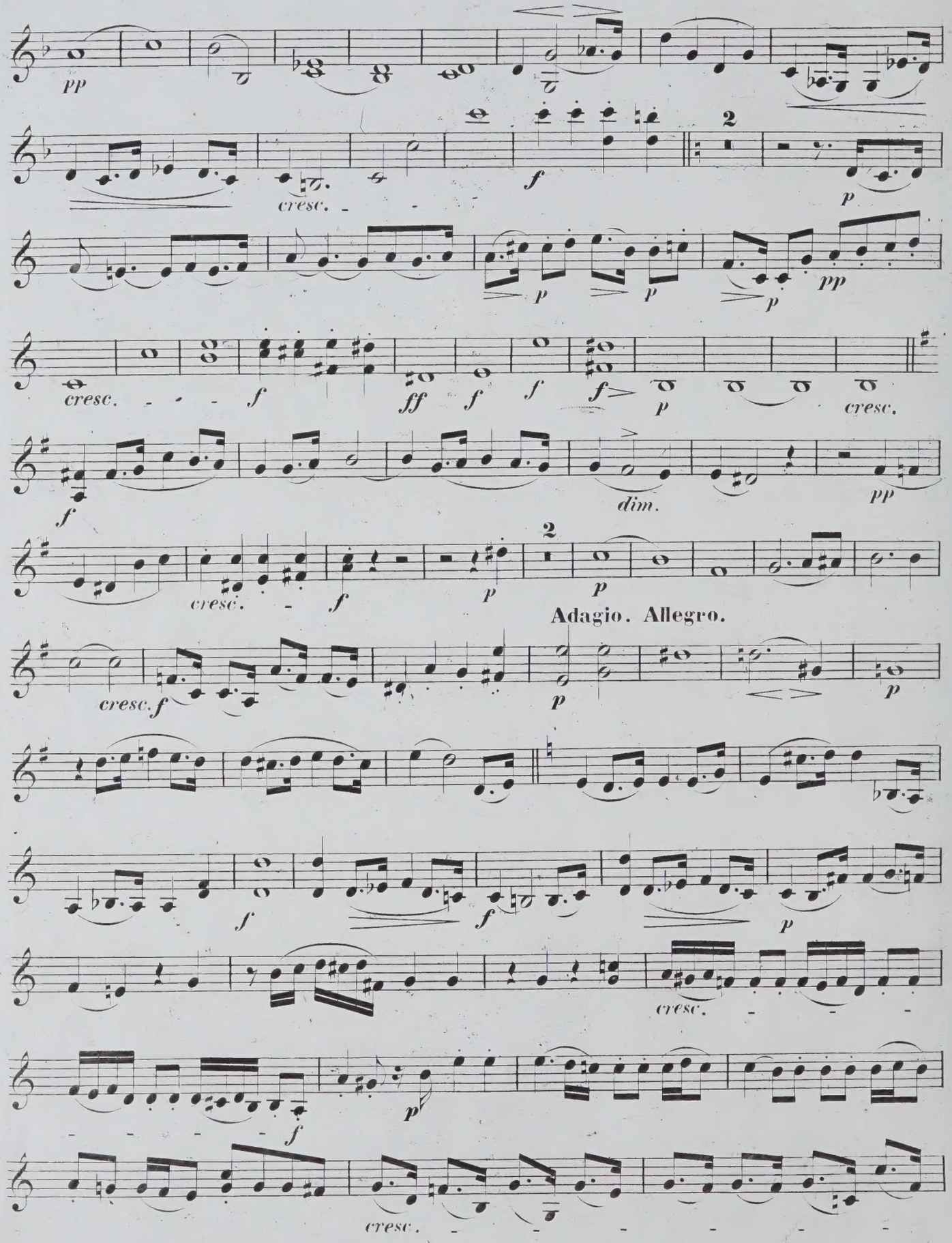
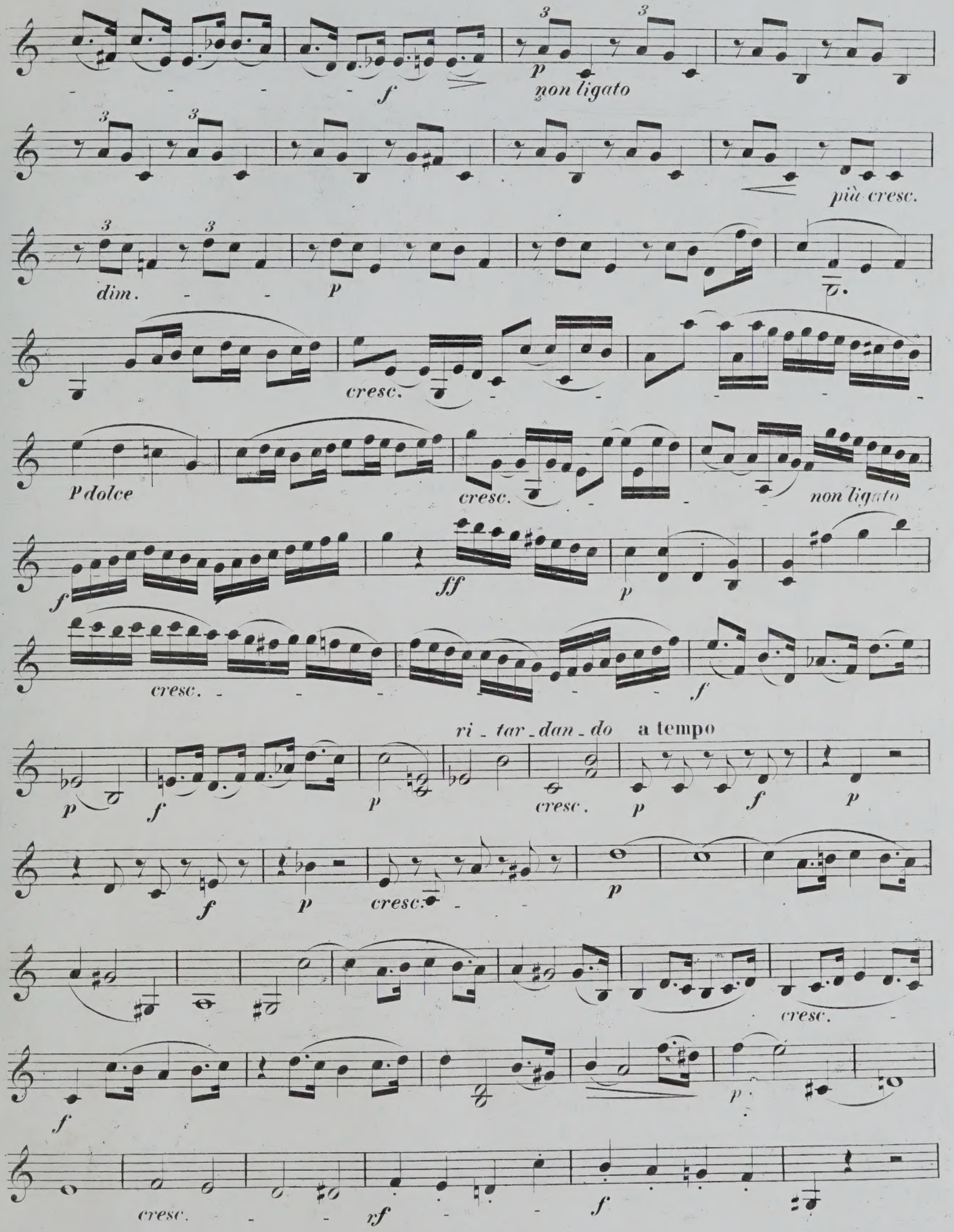
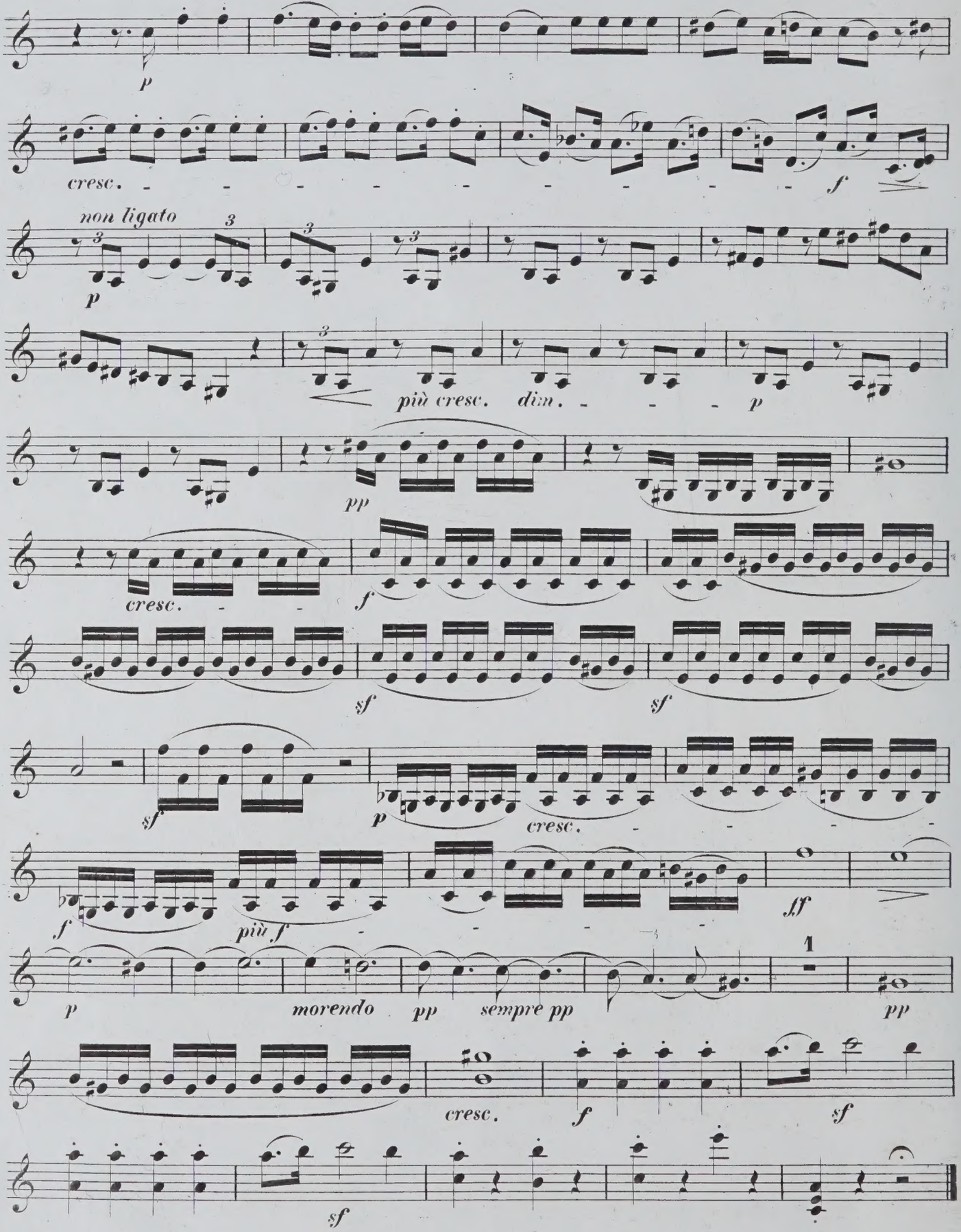
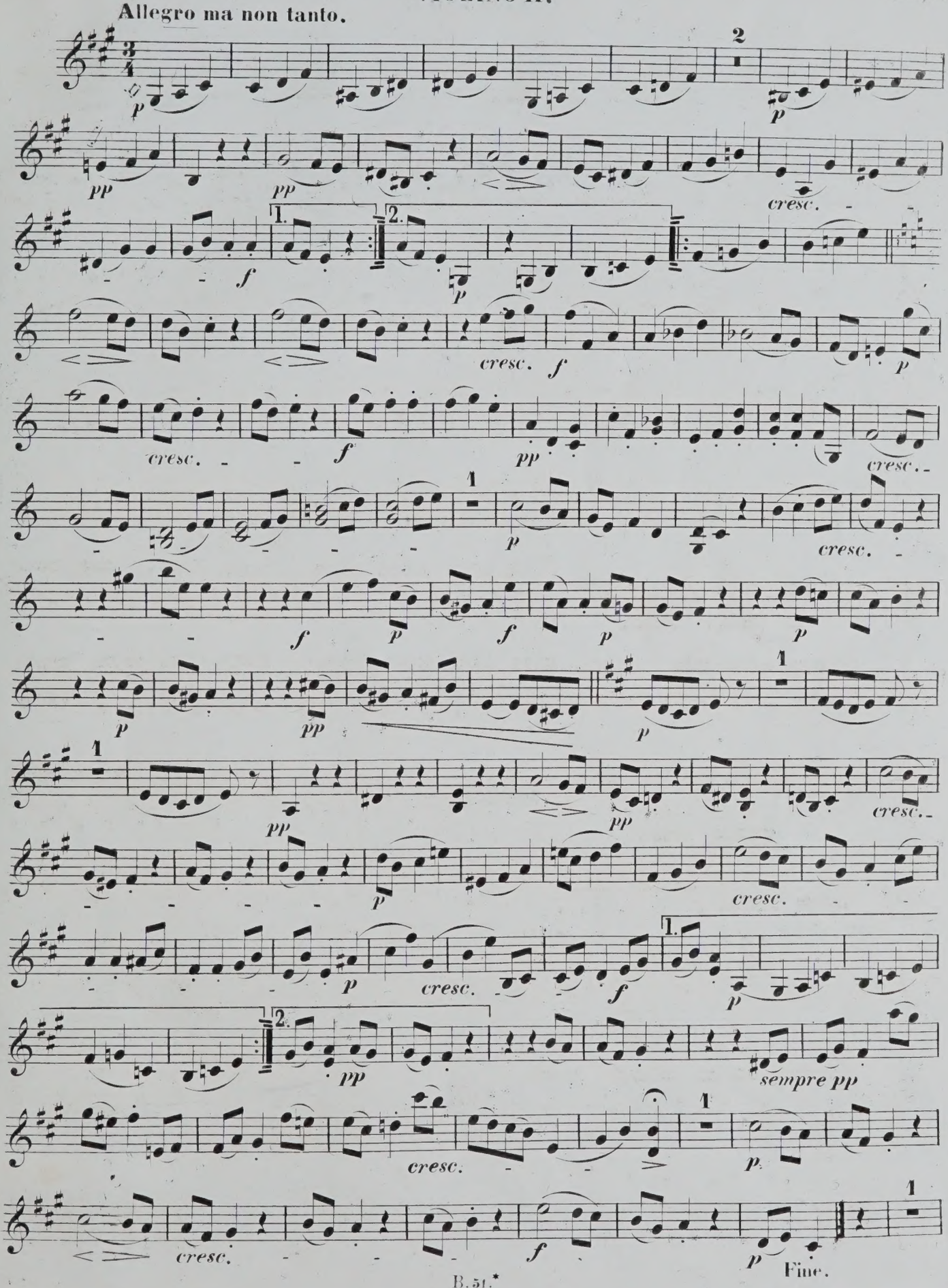

pp
cresc.
f
2
p
p
p
pp
cresc.
f
ff
f
f
p
cresc.
f
dim.
pp
cresc.
f
p
2
p
Adagio. Allegro.
cresc.
f
p
p
f
f
p
cresc.
f
p
cresc.

VIOLINO II.

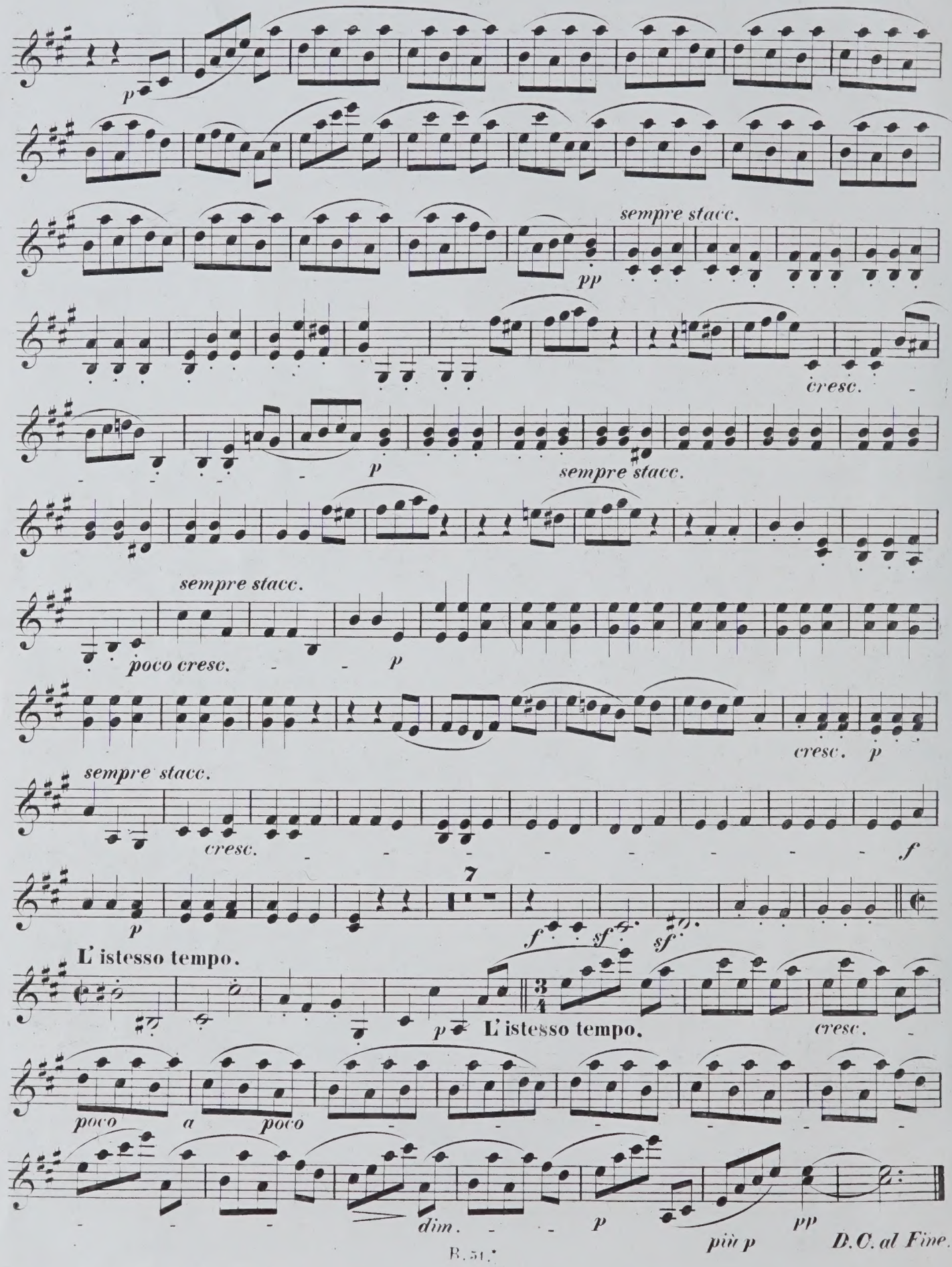

f
p
non ligato
più cresc.
dim.
p
cresc.
p dolce
cresc.
non ligato
f
ff
p
cresc.
f
ri - tar - dan - do
a tempo
p
f
p
cresc.
p
f
p
f
p
cresc.
p
cresc.
f
p
cresc.
xf
f

VIOLINO II.


p
cresc.
f
non ligato
3
p
più cresc.
dim.
p
pp
cresc.
f
sf
sf
sf
p
cresc.
f
più f
ff
p
morendo
pp
sempre pp
1
pp
cresc.
f
sf
sf


Allegro ma non tanto.
cresc.
sempre pp
Fine.

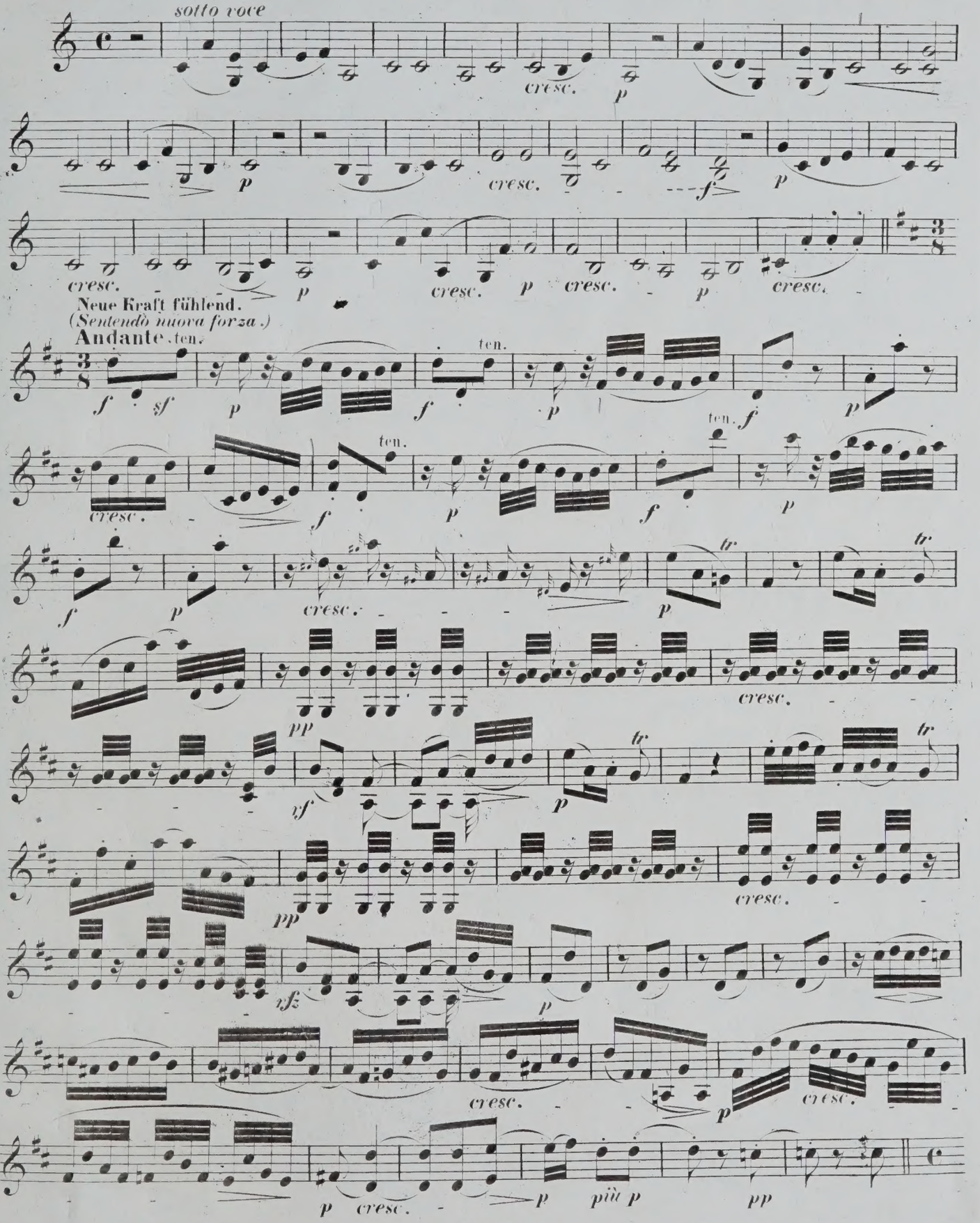
VIOLINO II.


p
sempre stacc.
pp
cresc.
p
sempre stacc.
sempre stacc.
poco cresc.
p
cresc.
p
sempre stacc.
cresc.
f
p
7
f
sf
sf
L' istesso tempo.
p
L' istesso tempo.
cresc.
poco
a
poco
dim.
p
più p
pp
D.C. al Fine.

VIOLINO II.

Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart.
(Canzona di ringraziamento offerta alla divinità da un guarito, in modo lidico.)

Molto adagio.



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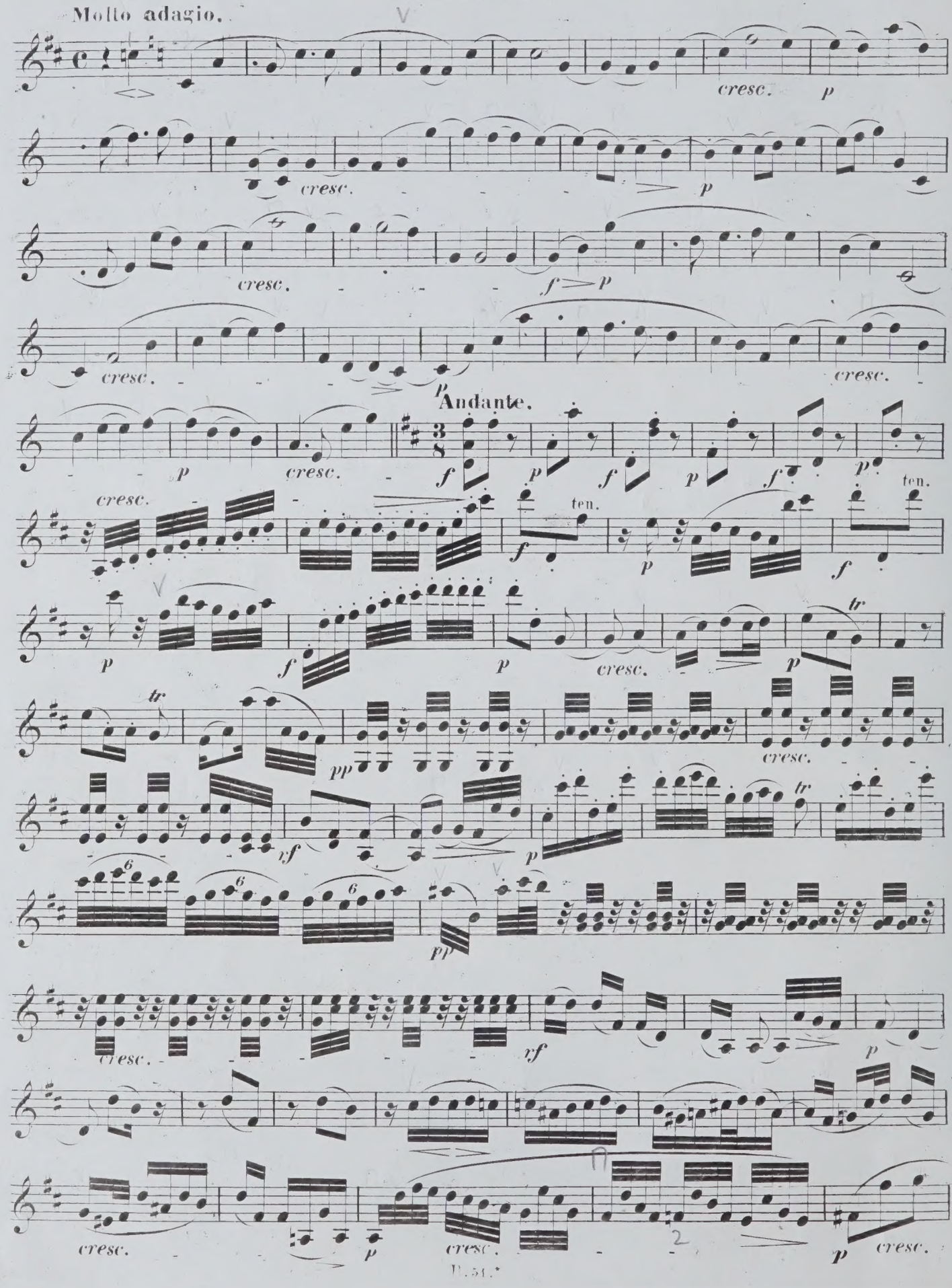
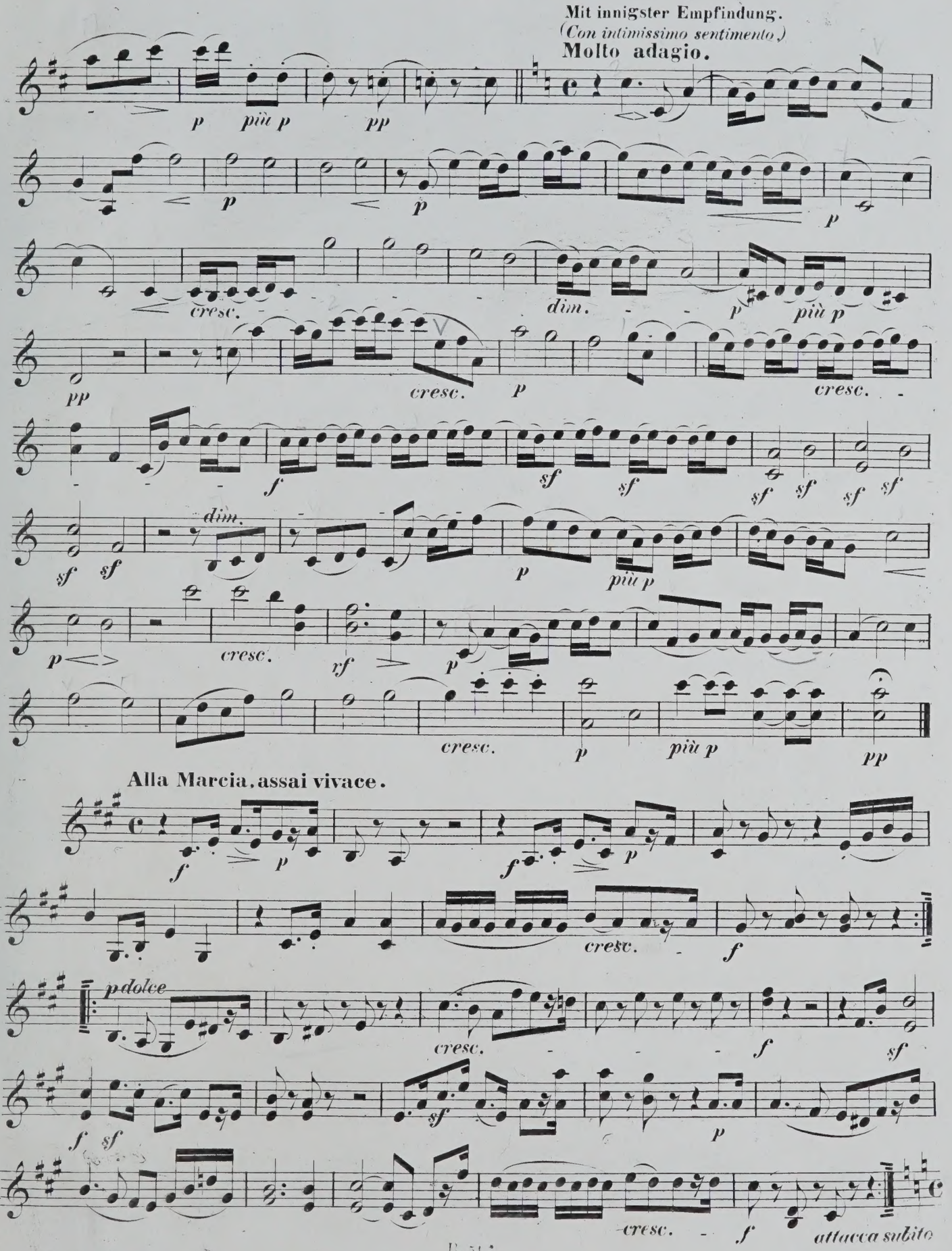
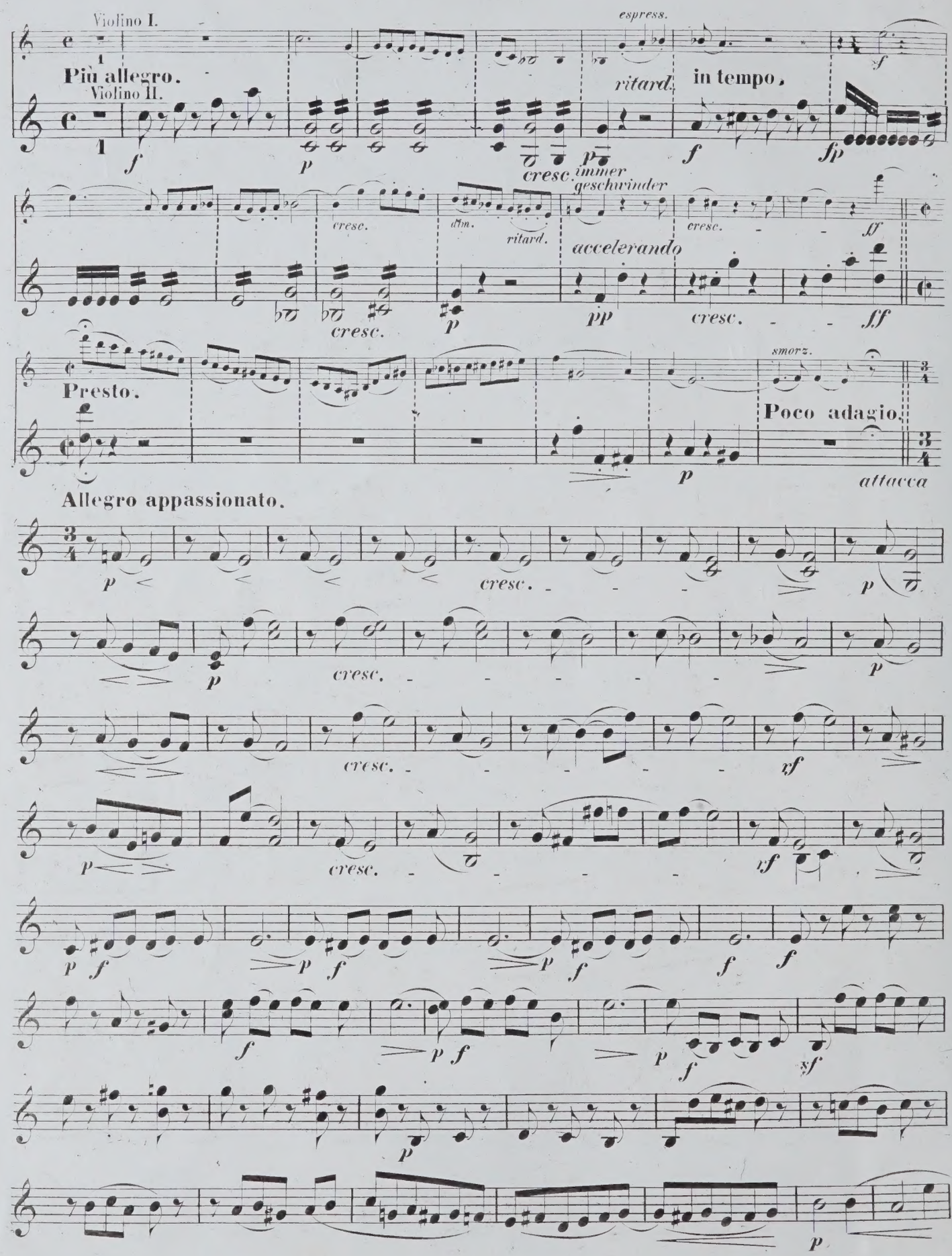
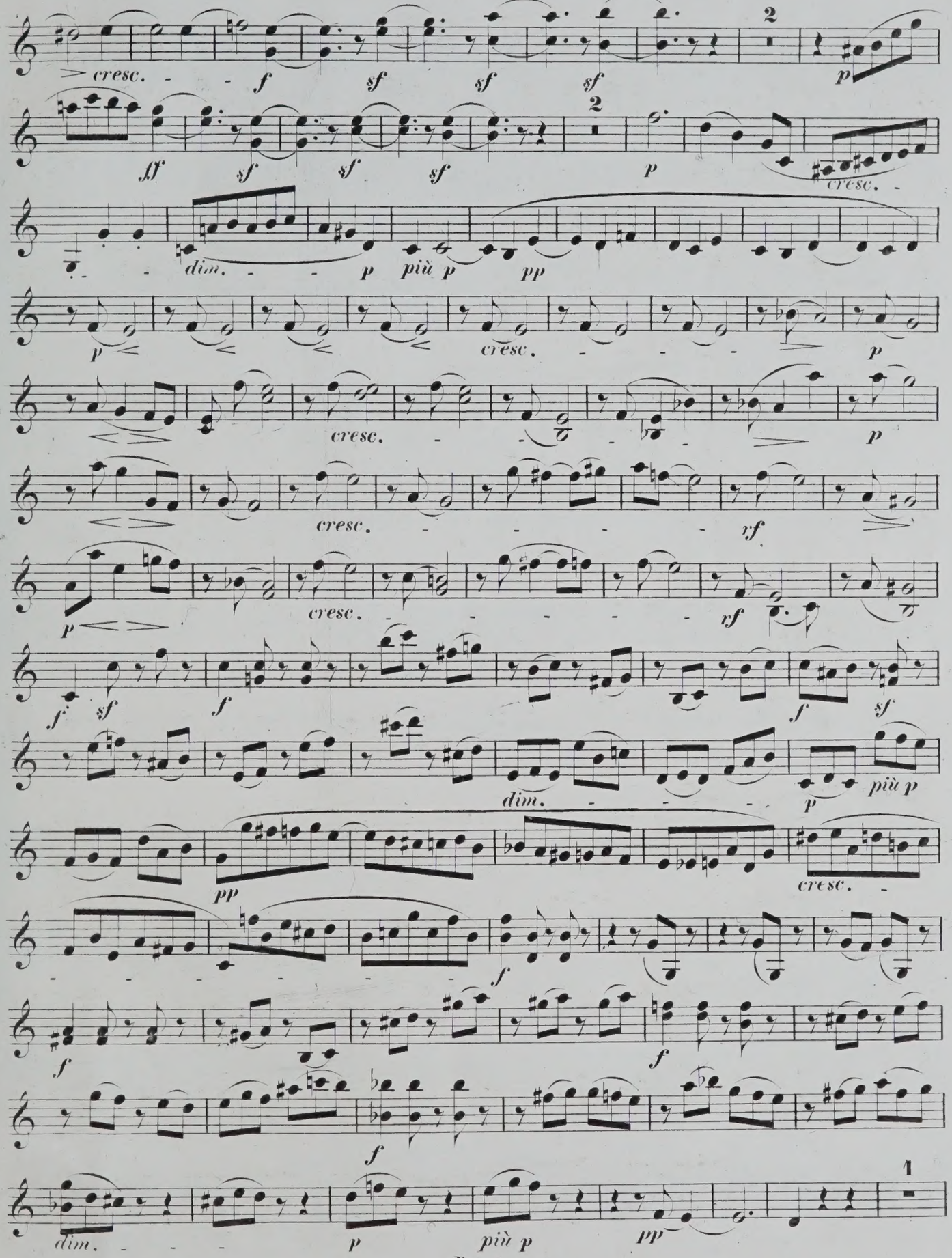



Mit innigster Empfindung.
(Con intimissimo sentimento.)
Molto adagio.
Alla Marcia, assai vivace.

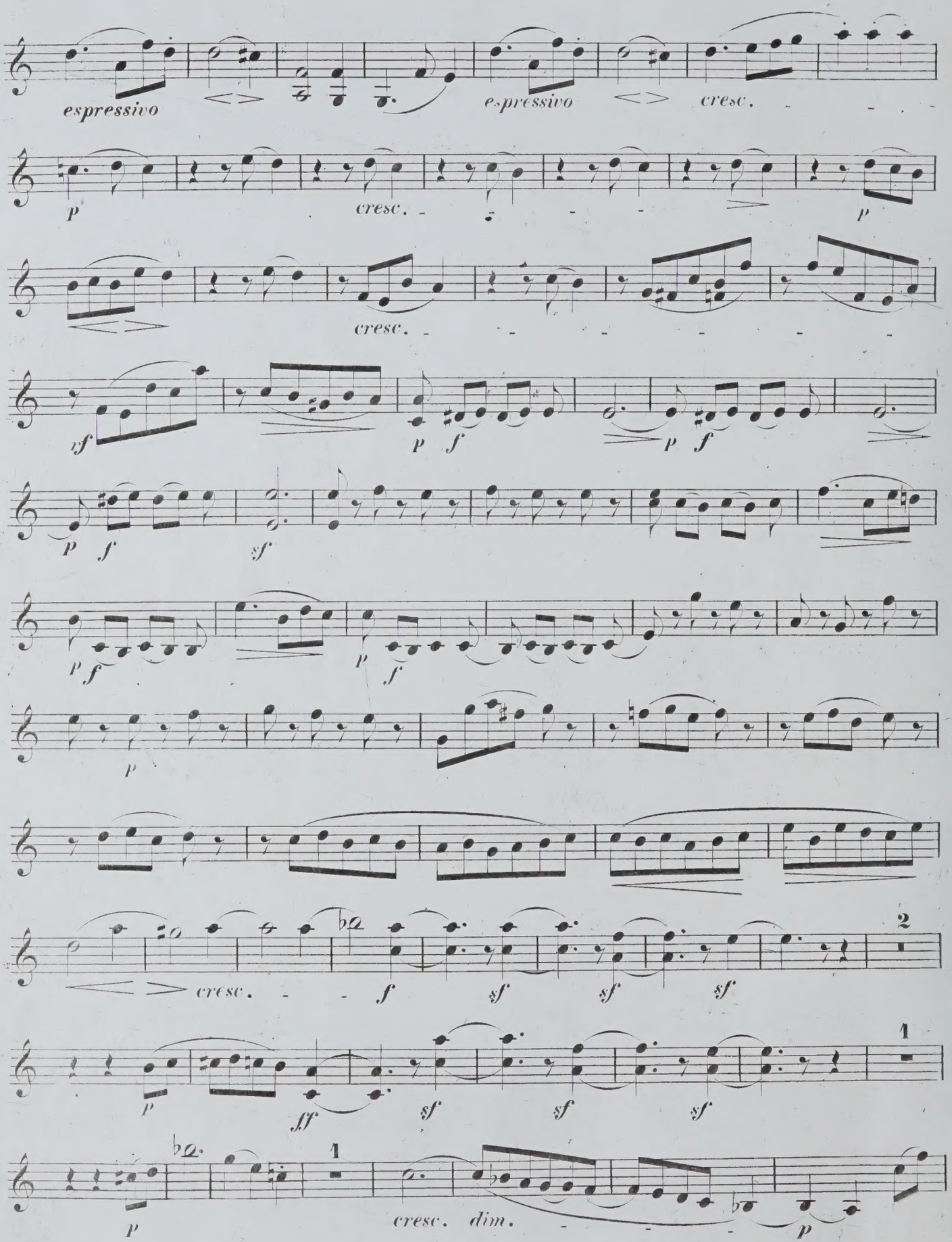
VIOLINO II.


Violino I.
Più allegro.
Violino II.
espress.
ritard.
in tempo.
cresc.
immer geschwinder
accelerando
ritard.
Presto.
smorz.
Poco adagio.
attacca
Allegro appassionato.

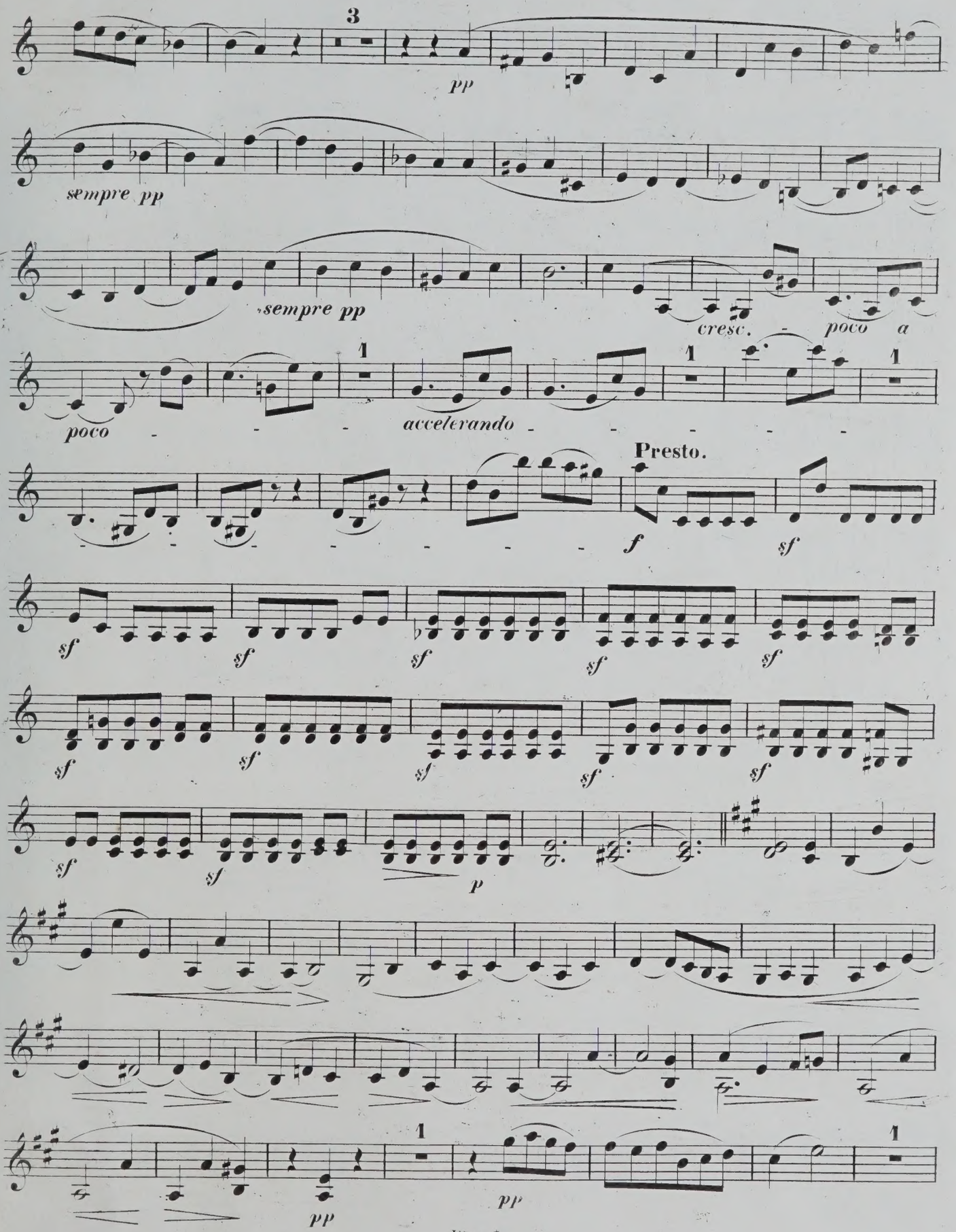
VIOLINO II.


cresc.
f
sf
sf
sf
2
p
fff
sf
sf
sf
2
p
cresc.
dim.
p
più p
pp
p
cresc.
p
cresc.
p
cresc.
vf
p
cresc.
vf
f
sf
f
f
sf
dim.
p
più p
pp
cresc.
f
f
f
f
dim.
p
più p
pp
1

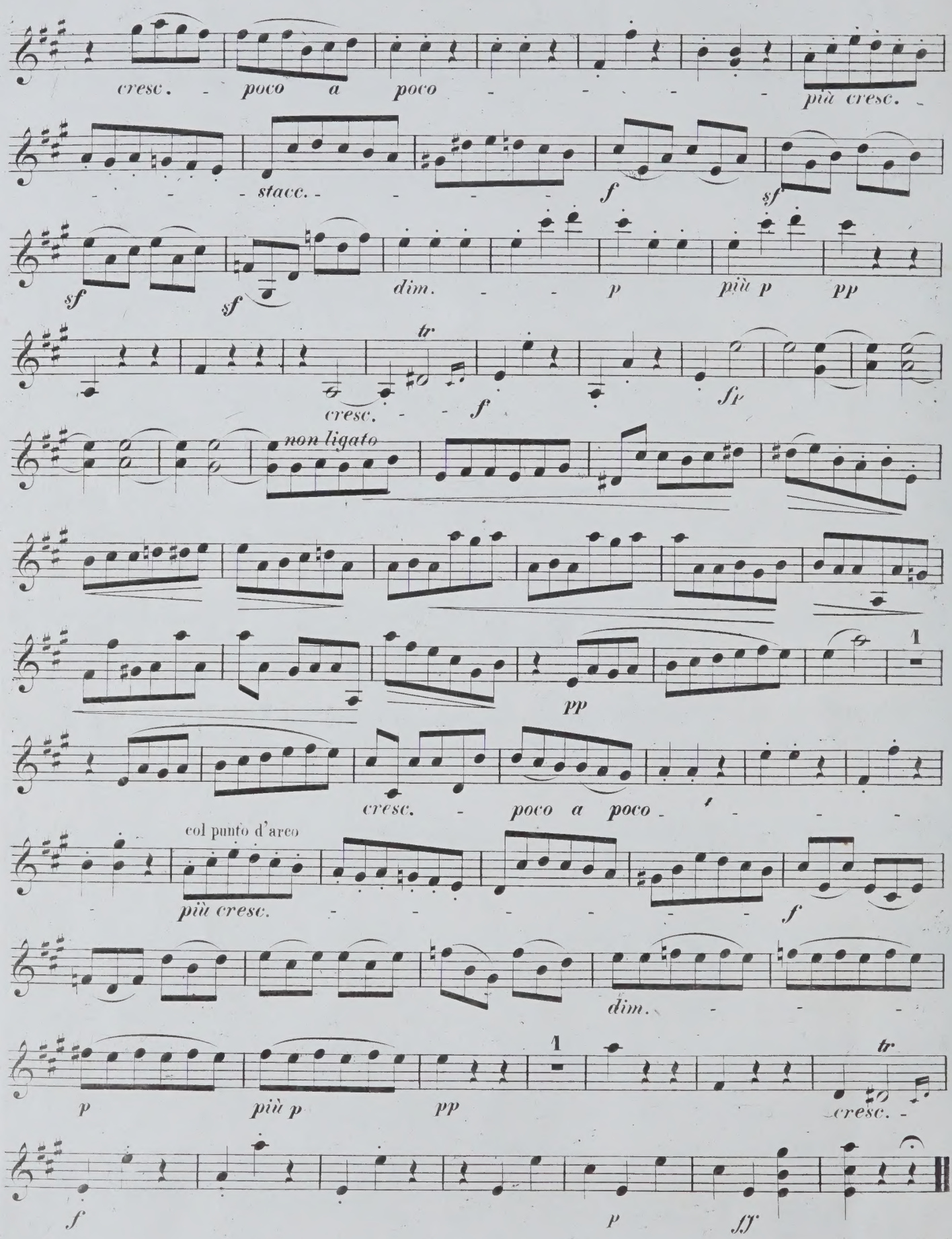
VIOLINO II.


espressivo
espressivo
cresc.
p
cresc.
p
cresc.
sf
p f
p f
p f
sf
p f
p f
p
cresc.
f
sf
sf
sf
2
p
ff
sf
sf
sf
1
p
1
cresc. dim.
p

VIOLINO II.


3
pp
sempre pp
sempre pp
cresc.
poco a
poco
accelerando
1
Presto.
f
sf
p
pp

VIOLINO II.


cresc. - poco a poco - - - - - più cresc.
- - - - stacc. - - - - - f sf
sf sf dim. - - p più p pp
tr
cresc. - - f ff
non ligato
1
pp
cresc. - poco a poco - - - - -
col punto d'arco
più cresc. - - - - - - - f
dim. - - -
1
tr
p più p pp cresc. -
f p ff

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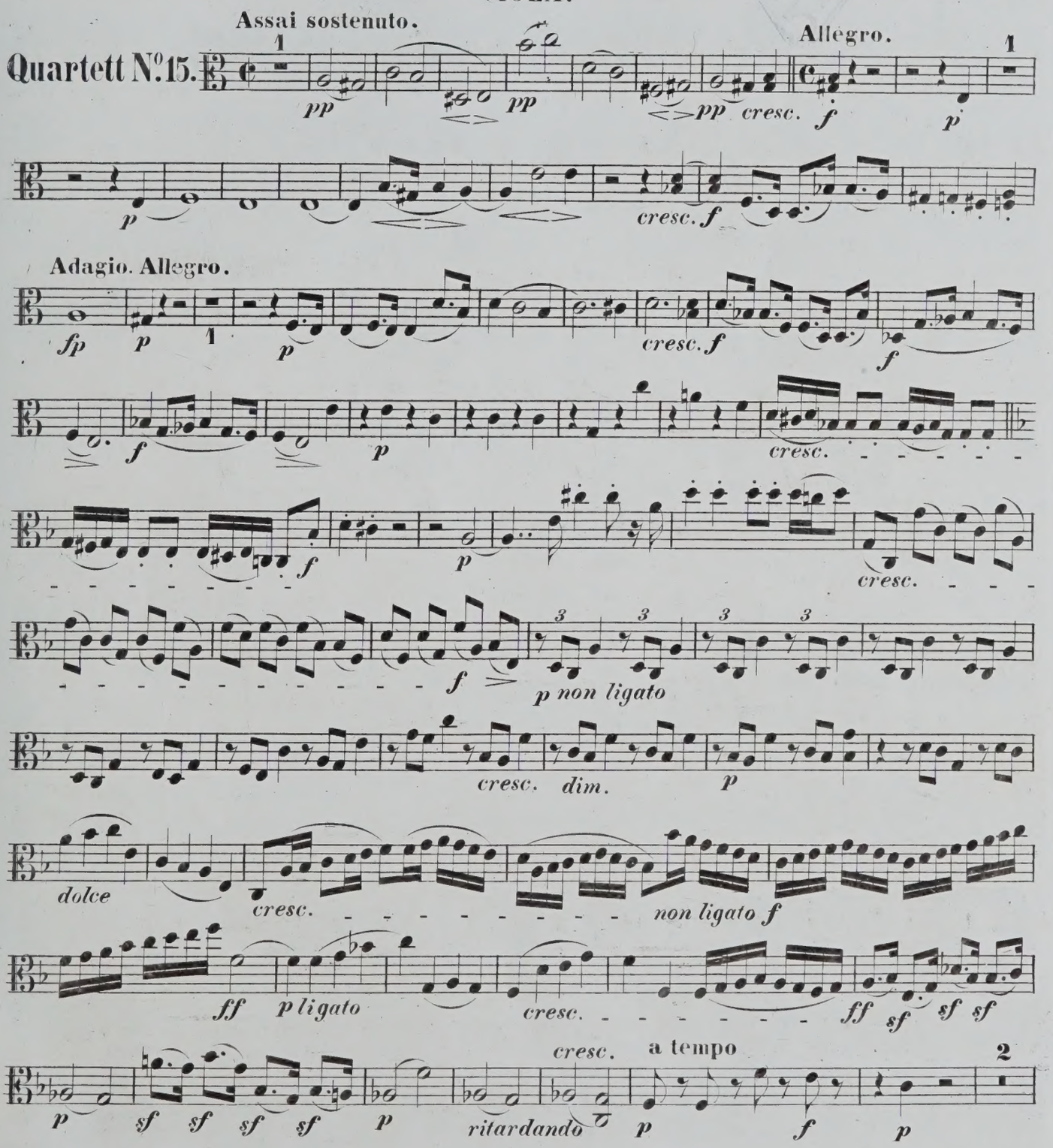

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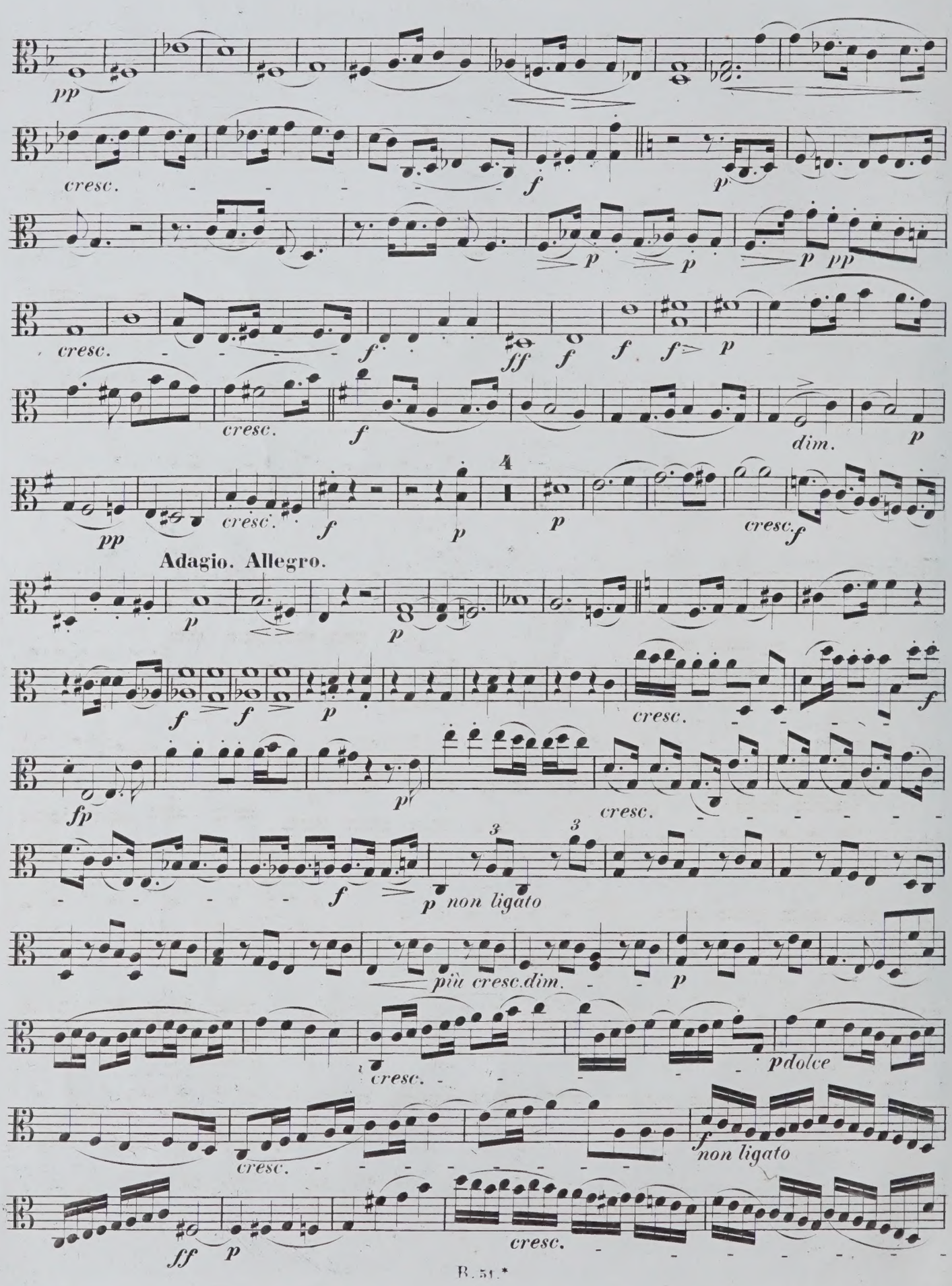
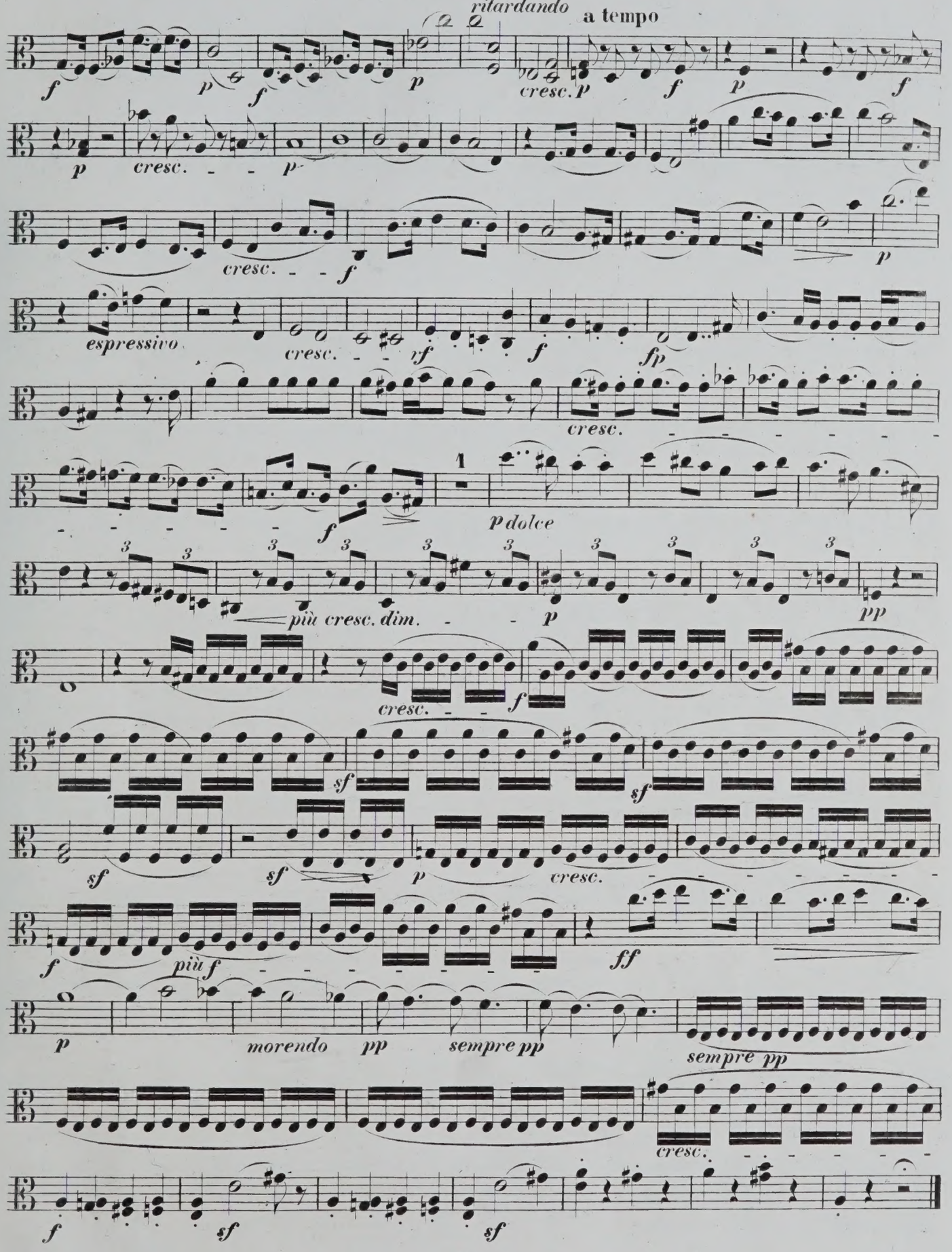
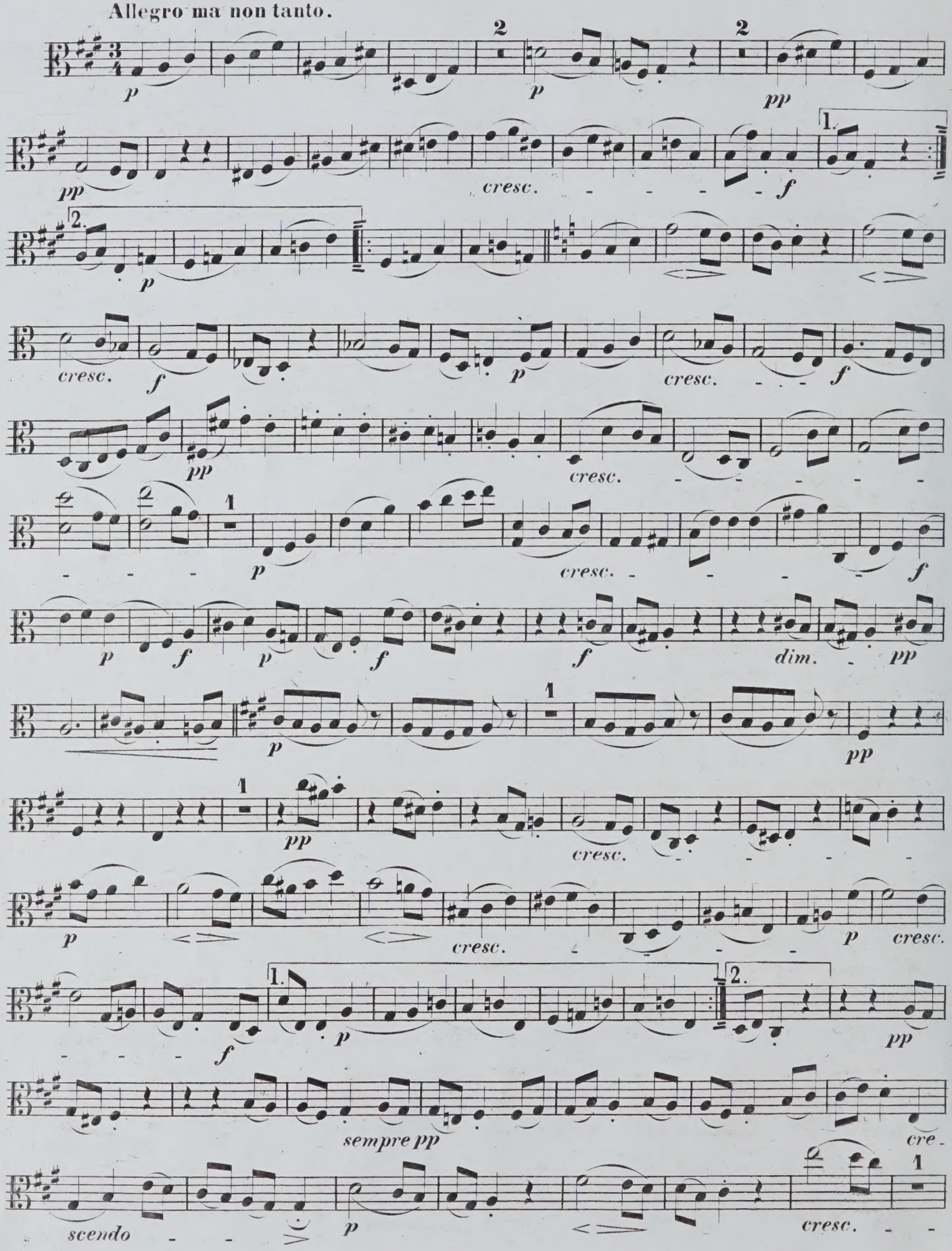

pp
cresc.
f
p
pp
ff
dim.
4
Adagio. Allegro.
fp
non ligato
più cresc.dim.
dolce

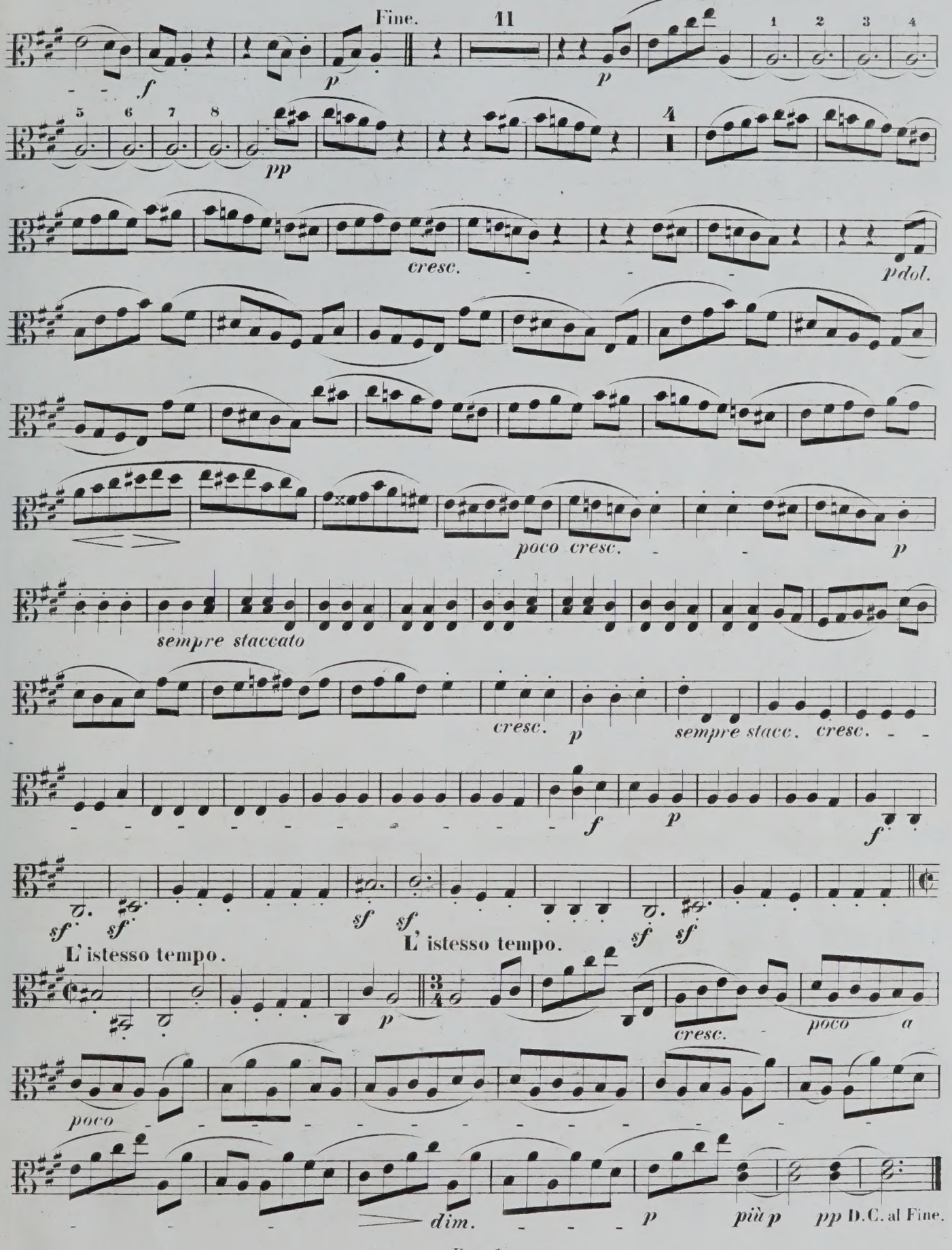

ritardando
a tempo
cresc.
espressivo
p dolce
più cresc. dim.
morendo
sempre pp
più f

VIOLA.

Allegro ma non tanto.

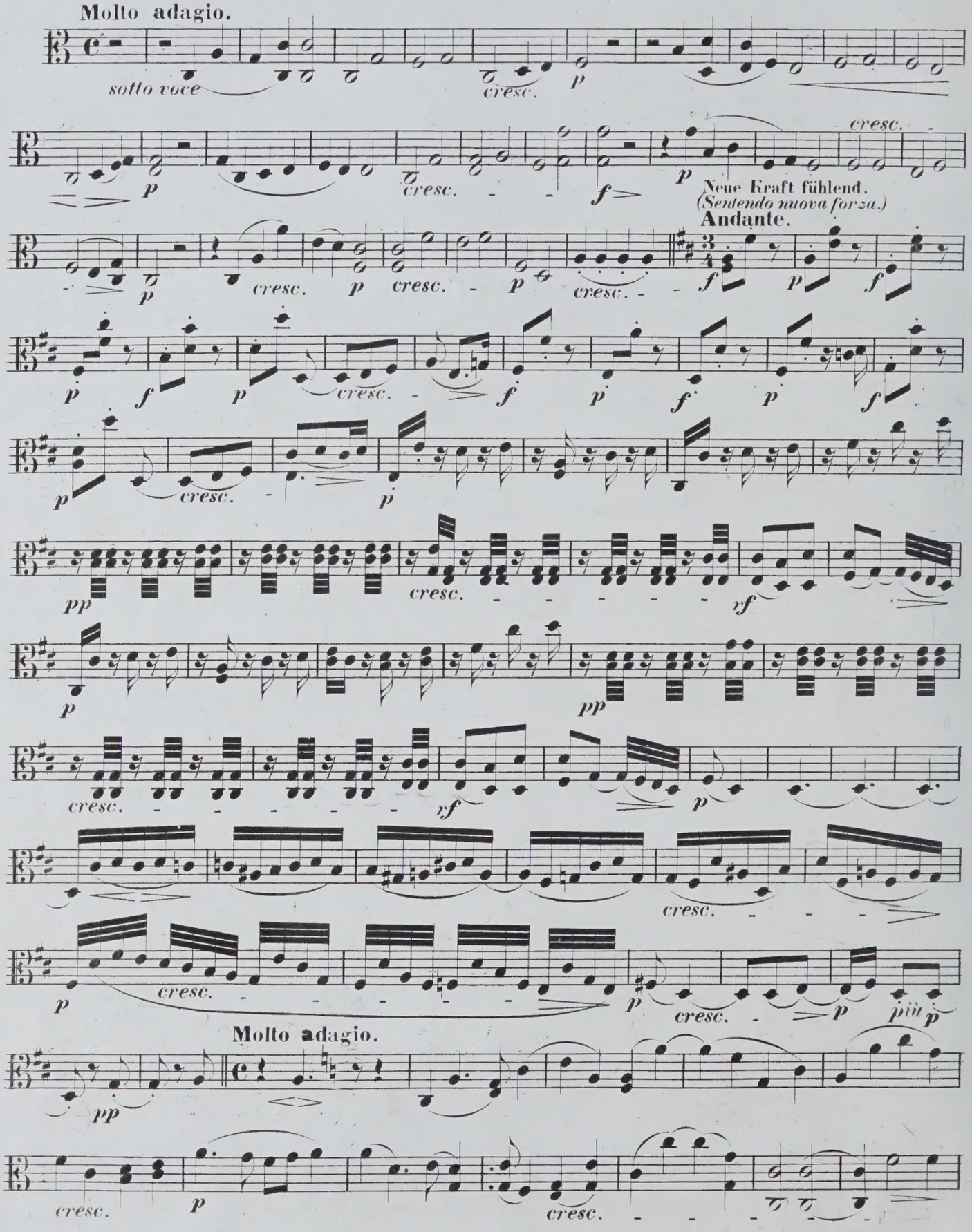


VIOLA.

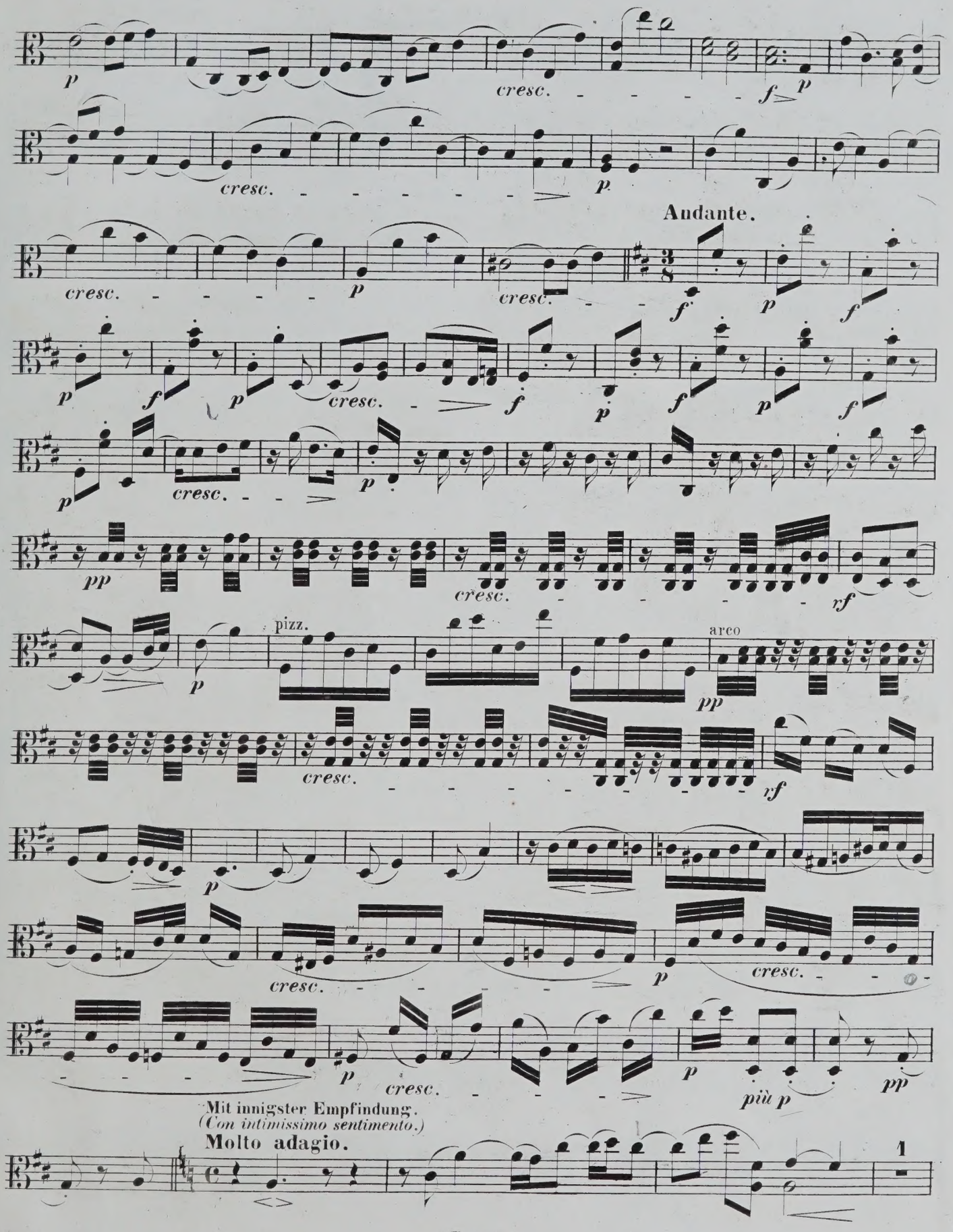

Fine.
11
1 2 3 4
5 6 7 8
4
f
p
pp
cresc.
pdol.
poco cresc.
sempre staccato
cresc.
sempre stacc.
sf
L' istesso tempo.
L' istesso tempo.
poco a
dim.
più p
pp D.C. al Fine.

VIOLA.

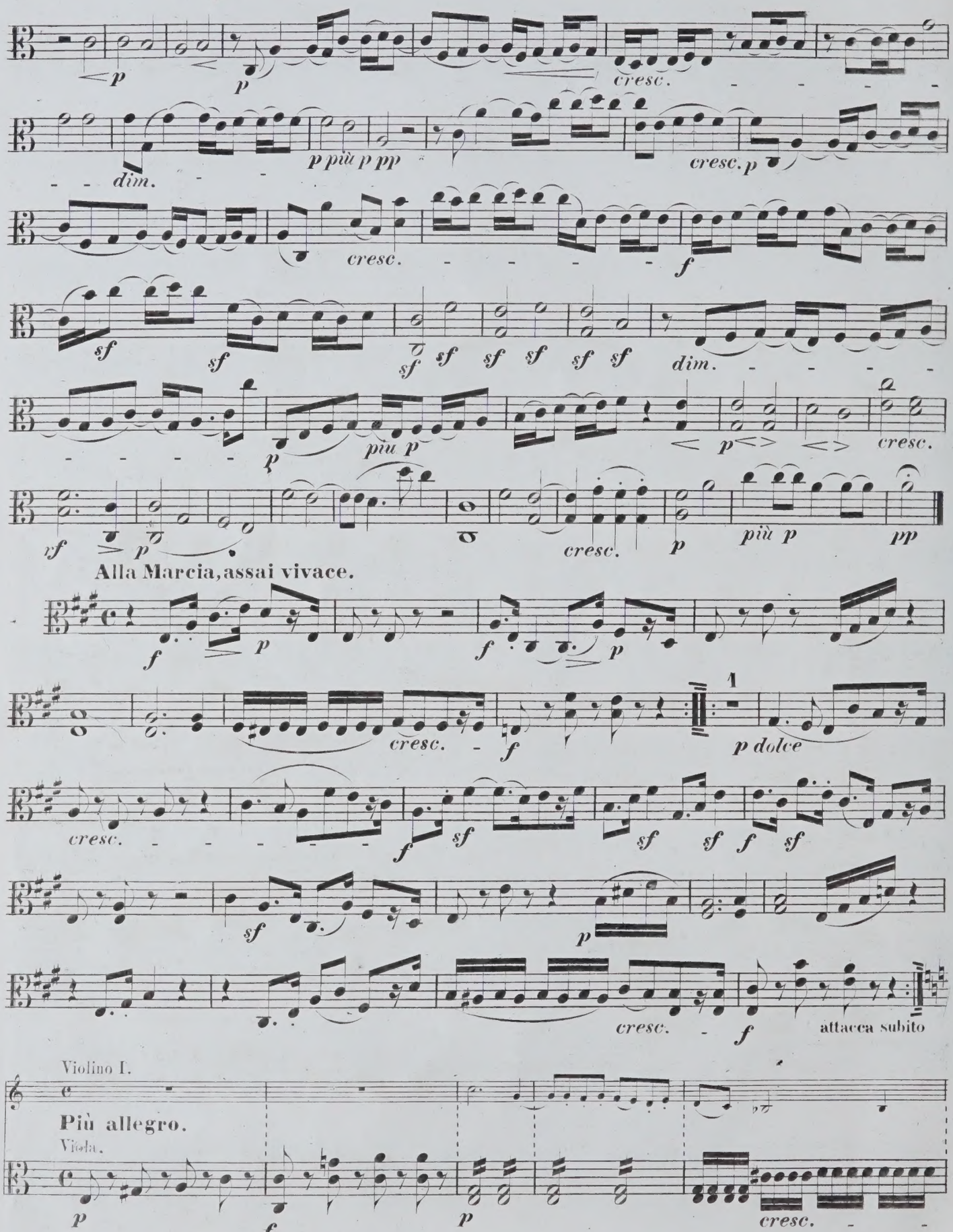
Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart.
(Canzona di ringraziamento offerta alla divinità da un guarito, in modo lidico.)



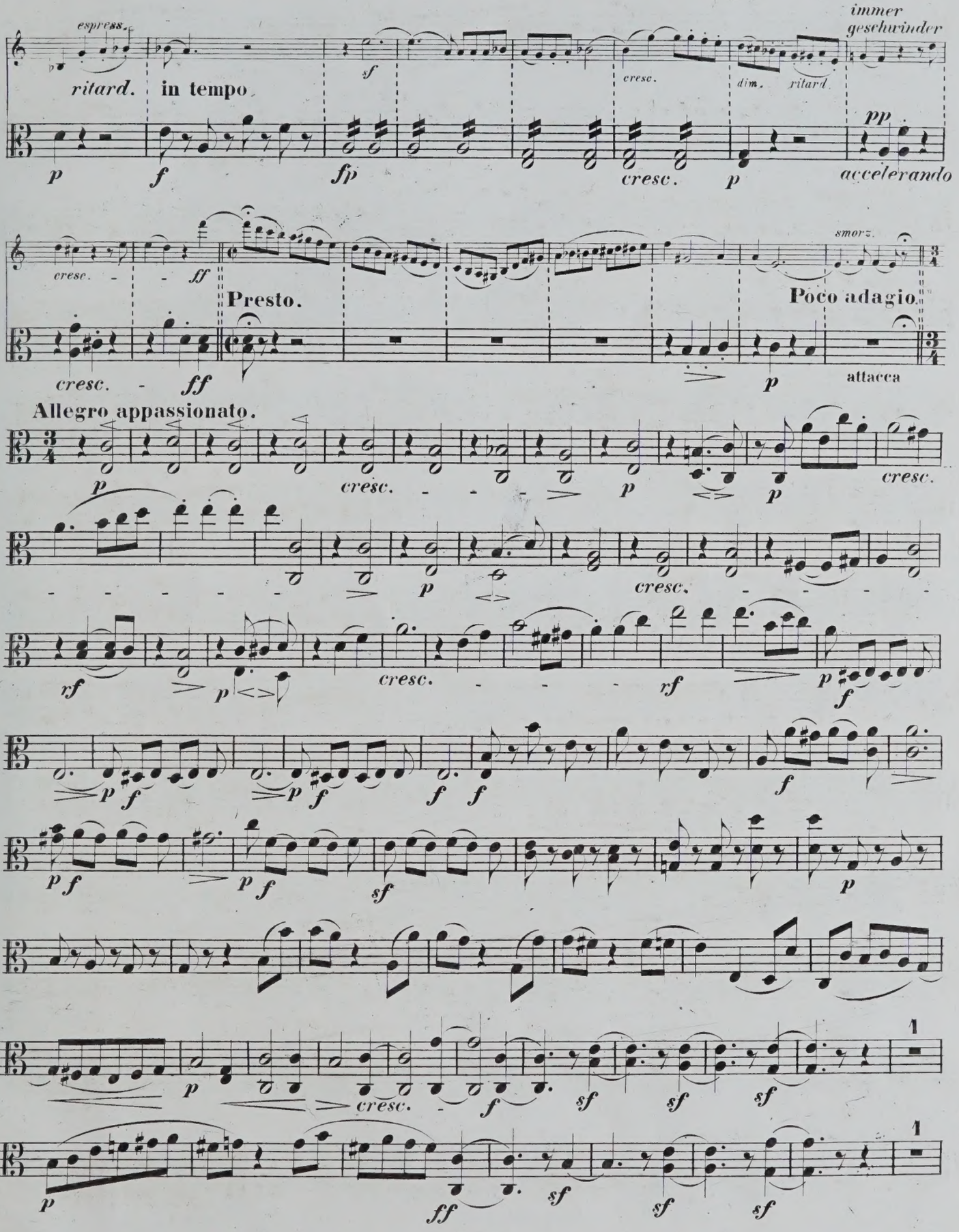
VIOLA.


cresc.
Andante.
pizz.
arco
Mit innigster Empfindung.
(Con intimissimo sentimento.)
Molto adagio.

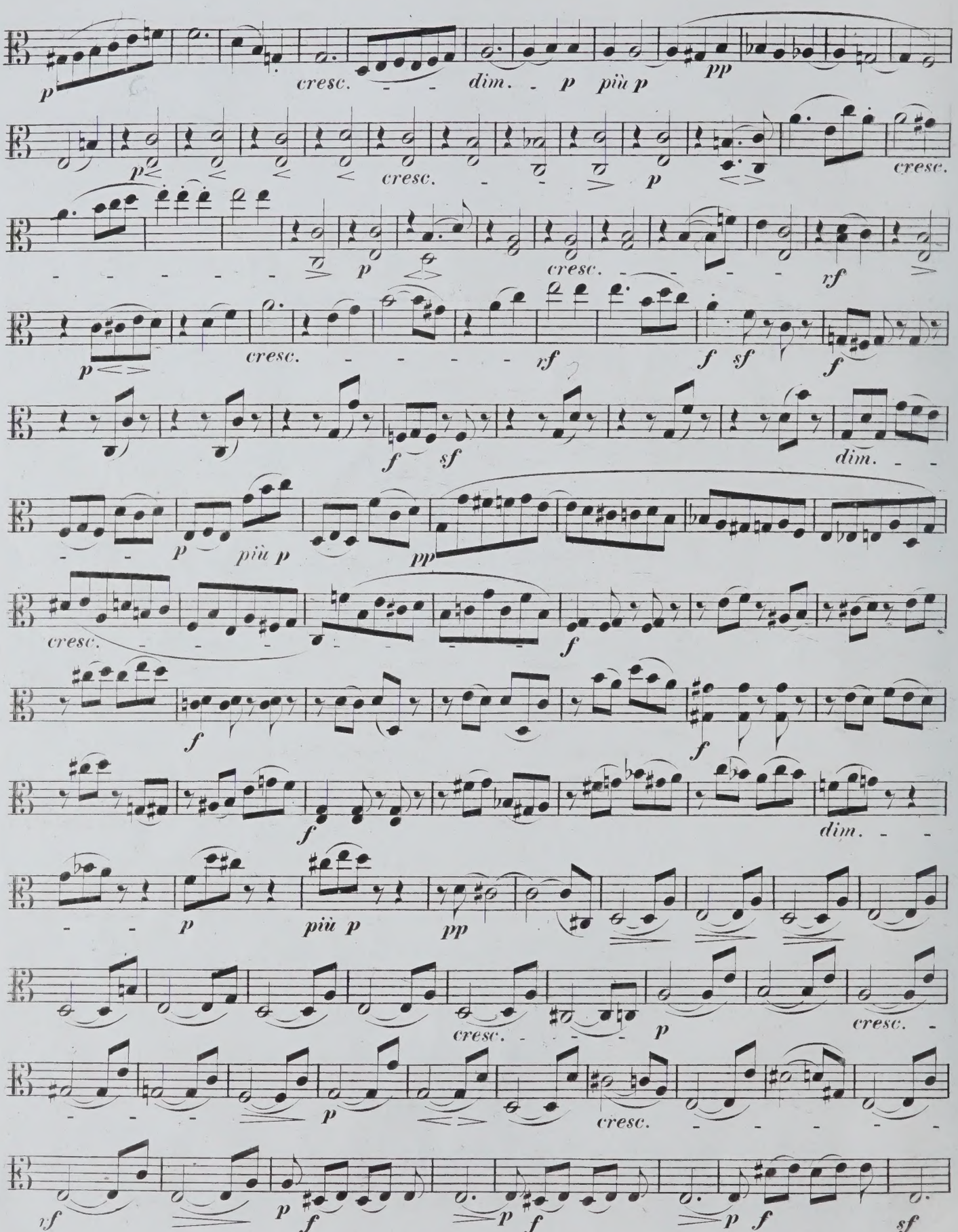
VIOLA.


cresc.
dim.
p più p pp
cresc. p
cresc.
f
sf
dim.
più p
cresc.
rf
cresc.
più p
pp
Alla Marcia, assai vivace.
cresc.
p dolce
cresc.
sf
attacca subito
Violino I.
Più allegro.
Viola.
cresc.

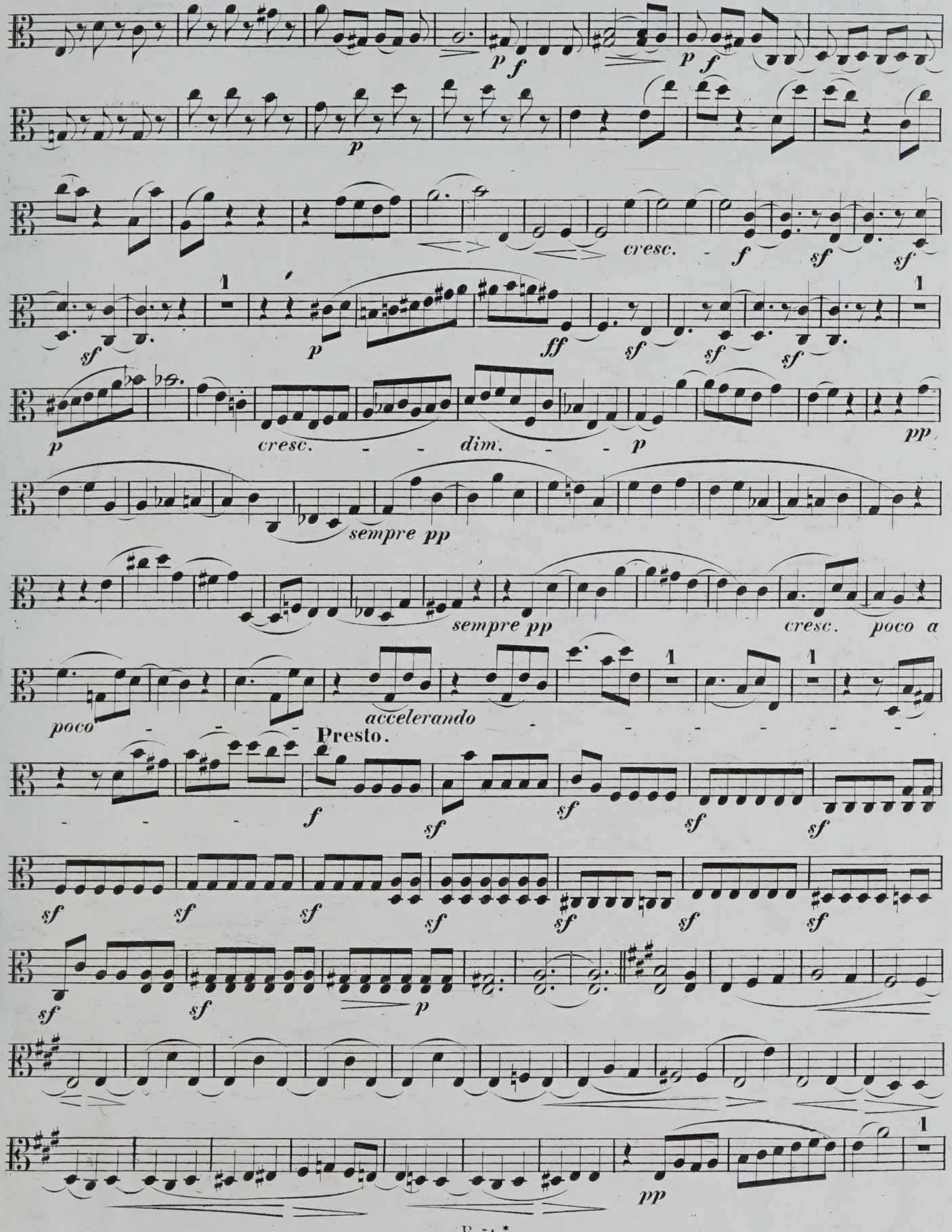
VIOLA.


espress.
ritard.
in tempo
cresc.
dim.
ritard.
immer geschwinder
accelerando
smorz.
Presto.
Poco adagio.
attacca
Allegro appassionato.

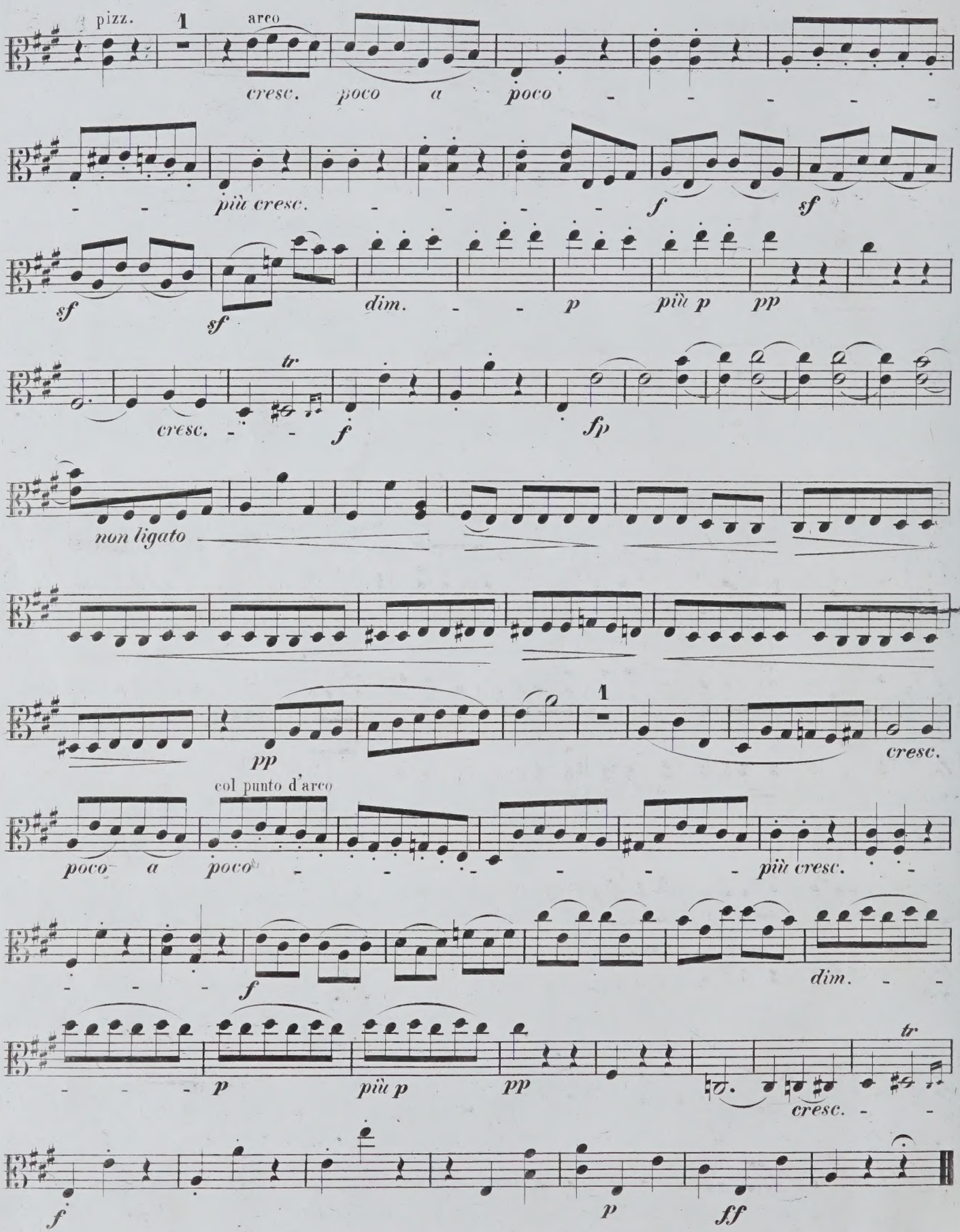
VIOLA.


p
cresc.
dim.
p
più p
pp
cresc.
p
cresc.
rf
p
cresc.
rf
f
sf
f
f
sf
dim.
p
più p
pp
cresc.
f
f
f
f
dim.
p
più p
pp
cresc.
p
cresc.
p
cresc.
sf
p
f
p
f
p
f
sf

VIOLA.


p f
p f
p
cresc. - f sf sf
sf p ff sf sf sf
p cresc. - - dim. - - p pp
sempre pp
sempre pp cresc. poco a
poco - - - accelerando - - - - - - -
Presto.
f sf sf sf sf
sf sf sf sf sf sf sf
sf sf p
pp

VIOLA.


pizz.
1
arco
cresc. poco a poco
più cresc.
f
sf
sf
sf
dim.
p
più p
pp
tr
cresc.
f
fp
non ligato
pp
1
cresc.
col punto d'arco
poco a poco
più cresc.
f
dim.
p
più p
pp
tr
cresc.
f
p
ff

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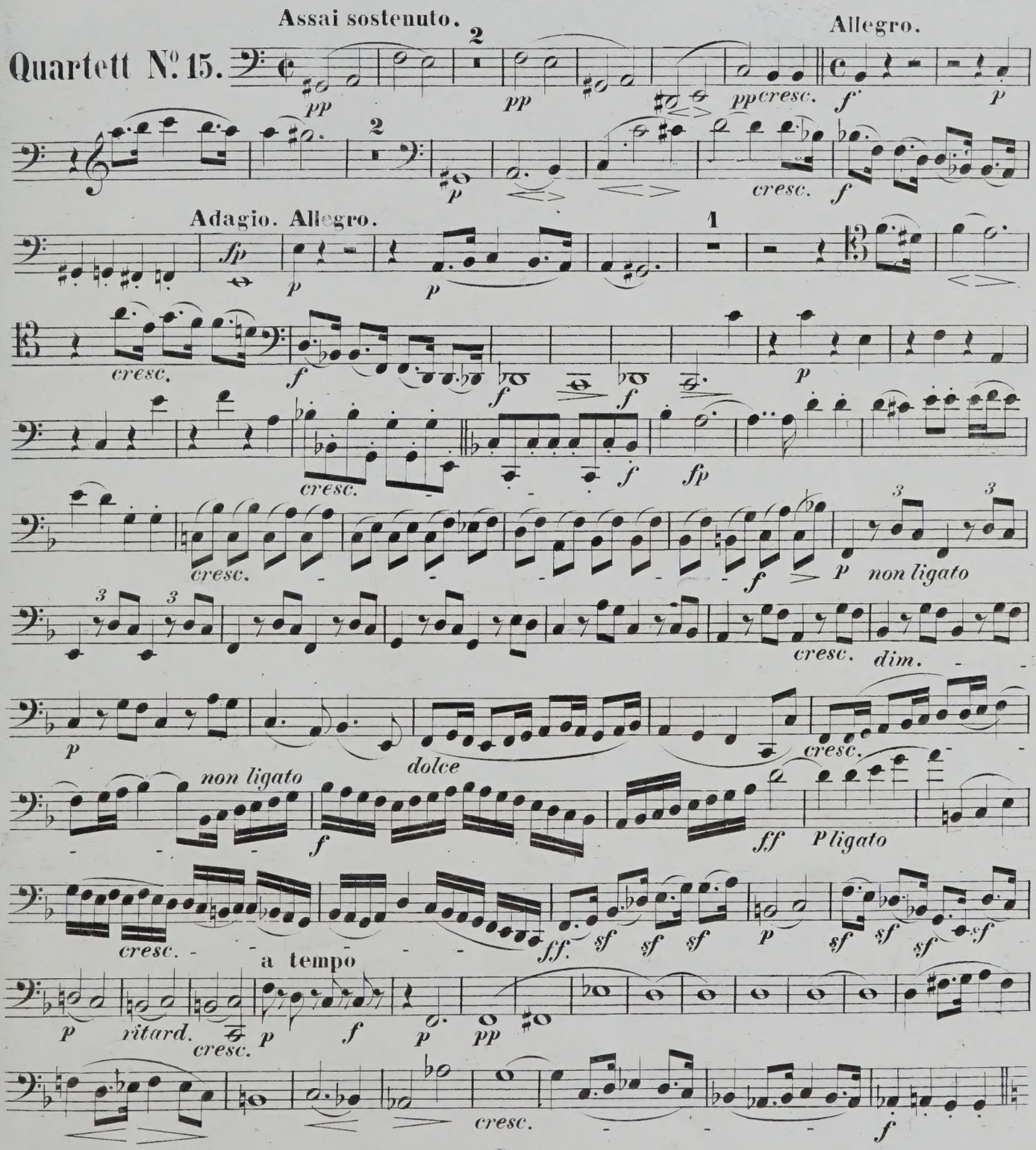
VIOLONCELLO.

Quartett No. 15.



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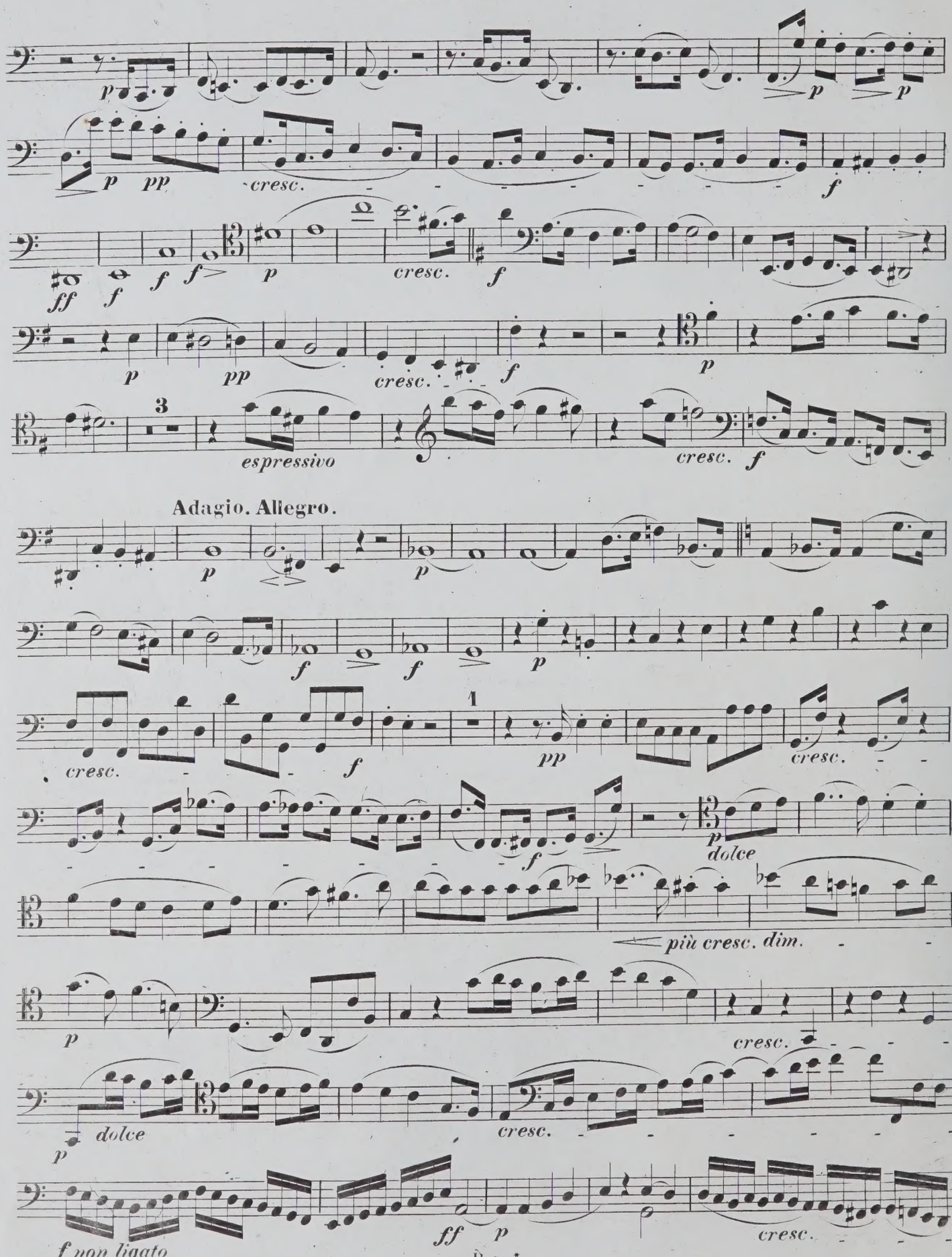
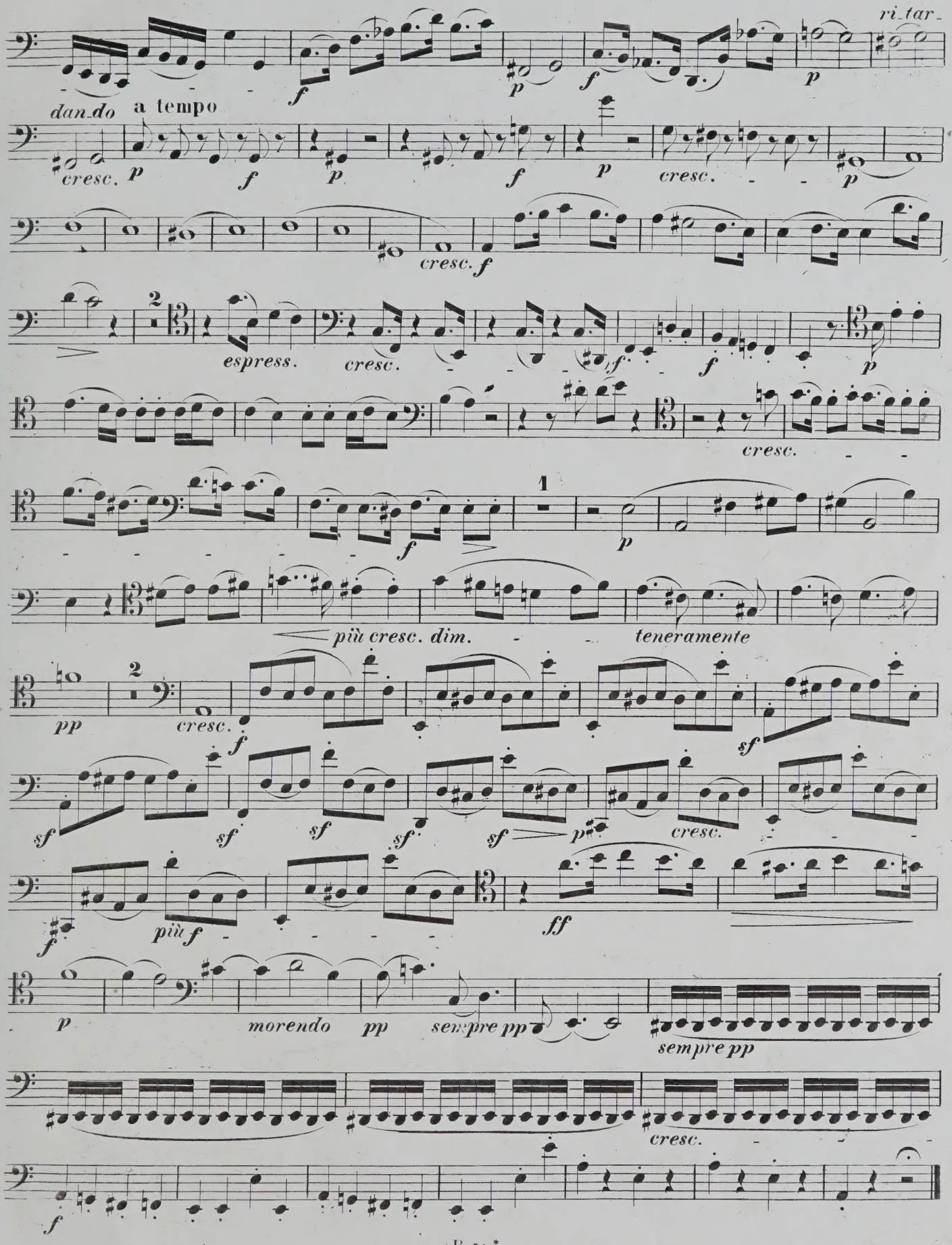
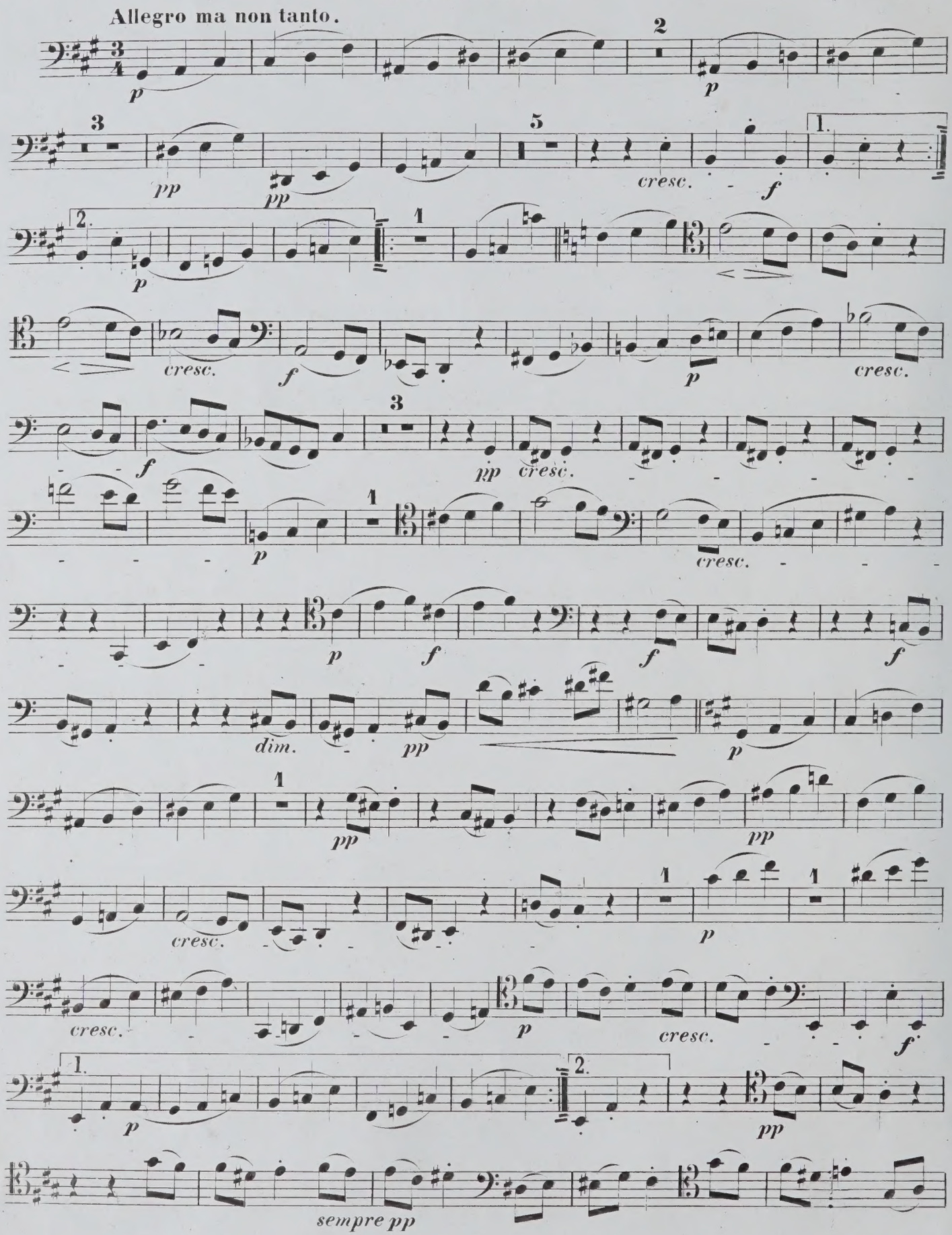


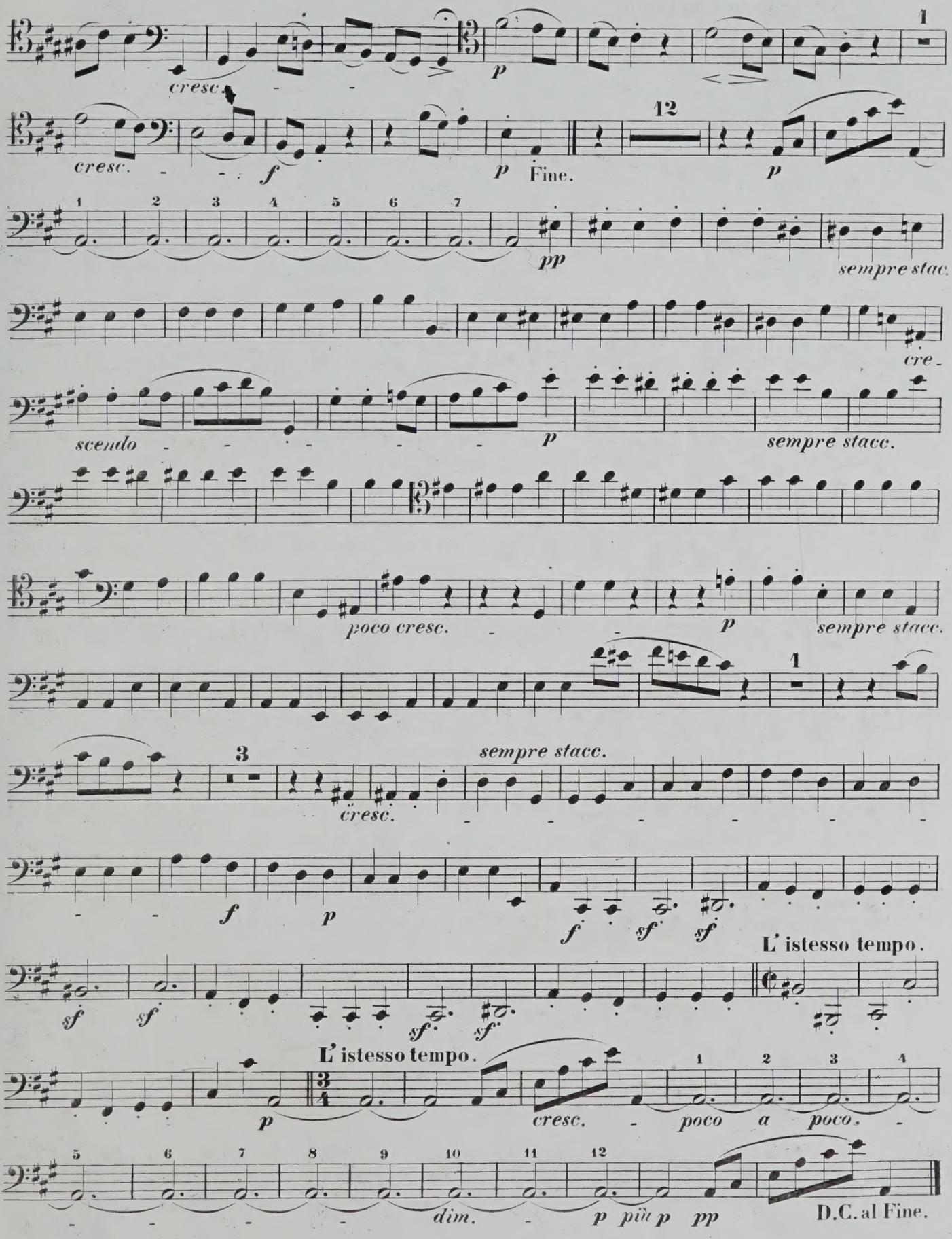
VIOLONCELLO.



VIOLONCELLO.



VIOLONCELLO.



VIOLONCELLO.

Heiliger Dankgesang eines Genesenen an die Gottheit, in der lydischen Tonart.
(Canzona di ringraziamento offerta alla divinità da un guarito, in modo lidico.)

Molto adagio.

sotto voce

cresc. *p*

cresc. *f* *p*

cresc. *p* *p* *cresc.* *p* *cresc.*

Neue Kraft fühlend. *(Sentendo nuova forza.)*

Andante.

f *p* *f* *p* *f* *p* *cresc.* *f* *p* *f*

p *f* *p* *cresc.* *p*

pp *cresc.* *rf*

p *pp*

cresc. *rf* *p*

cresc.

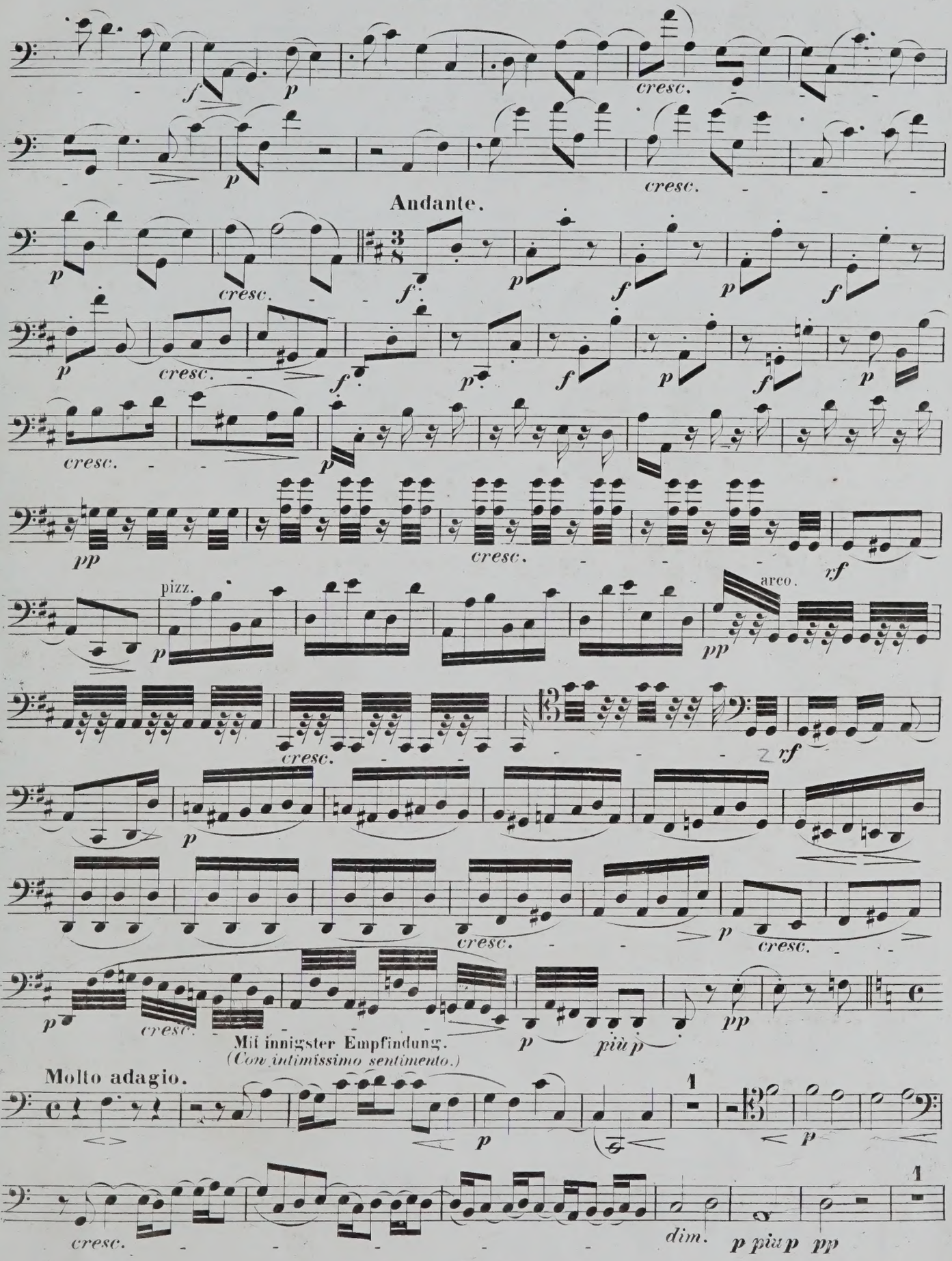
p *cresc.* *p* *cresc.* *p* *più p* *pp*

Molto adagio.

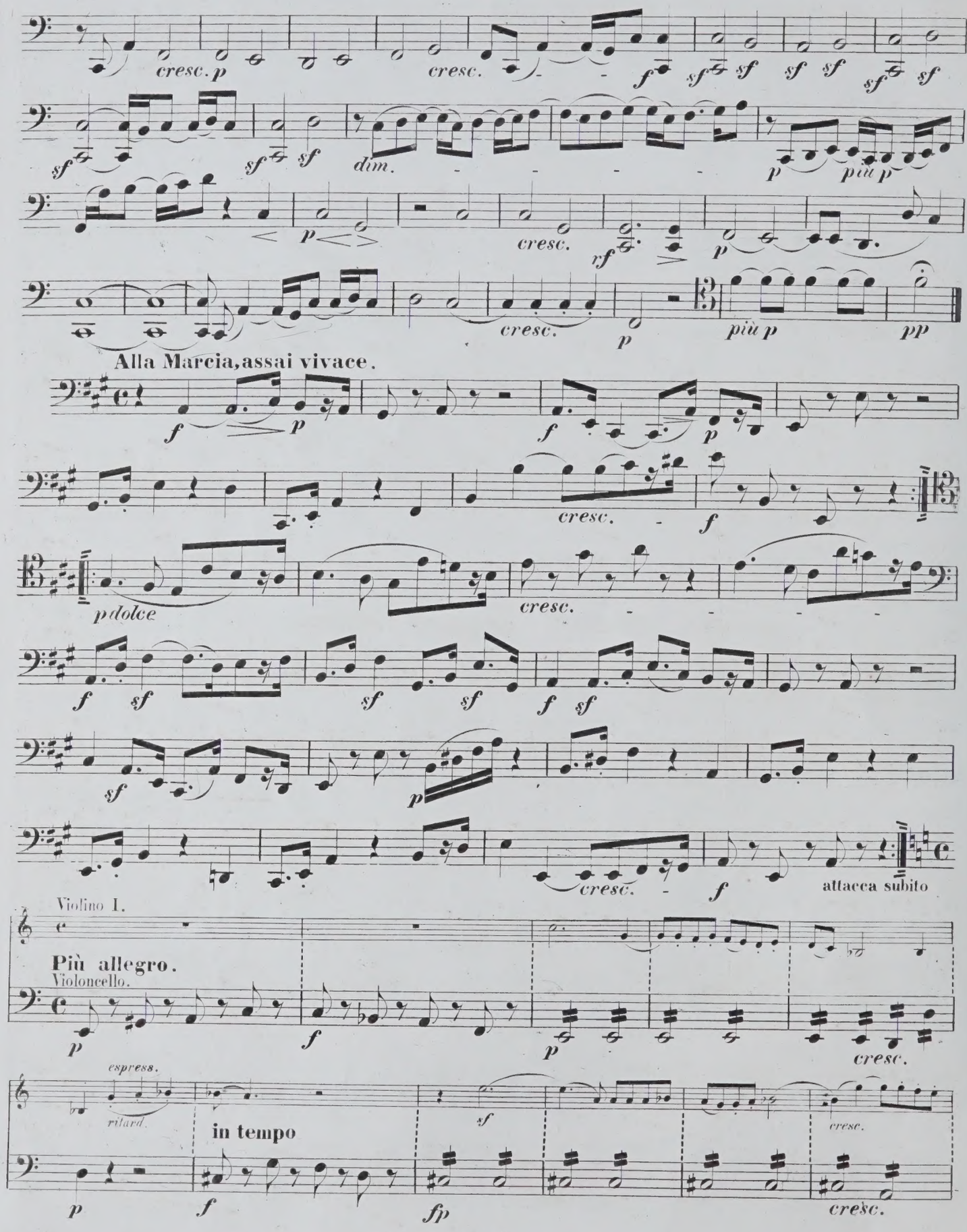
cresc.

p *cresc.*

p *cresc.*


Andante.
Mit innigster Empfindung.
(Con intimissimo sentimento.)
Molto adagio.

VIOLONCELLO.



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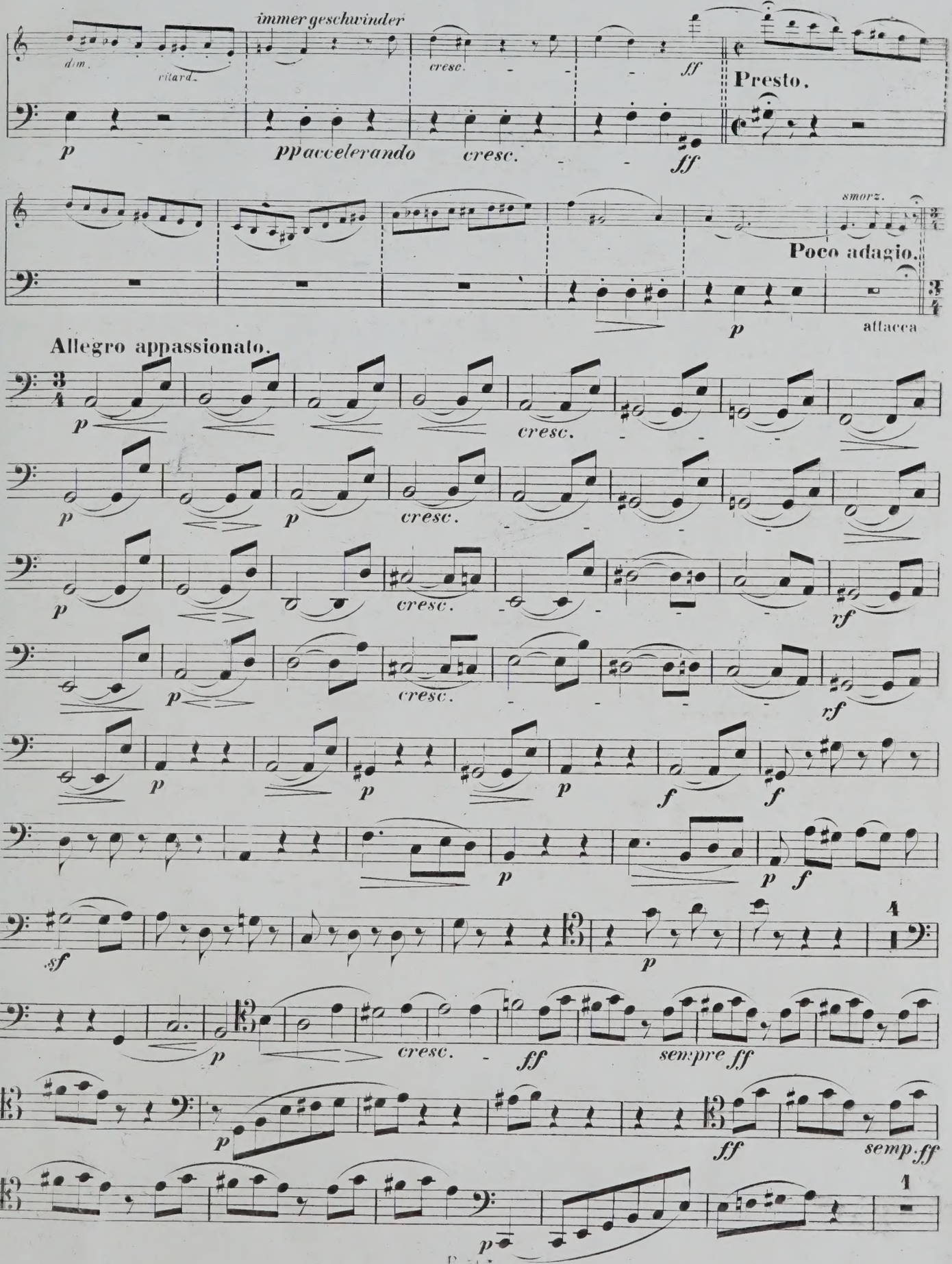

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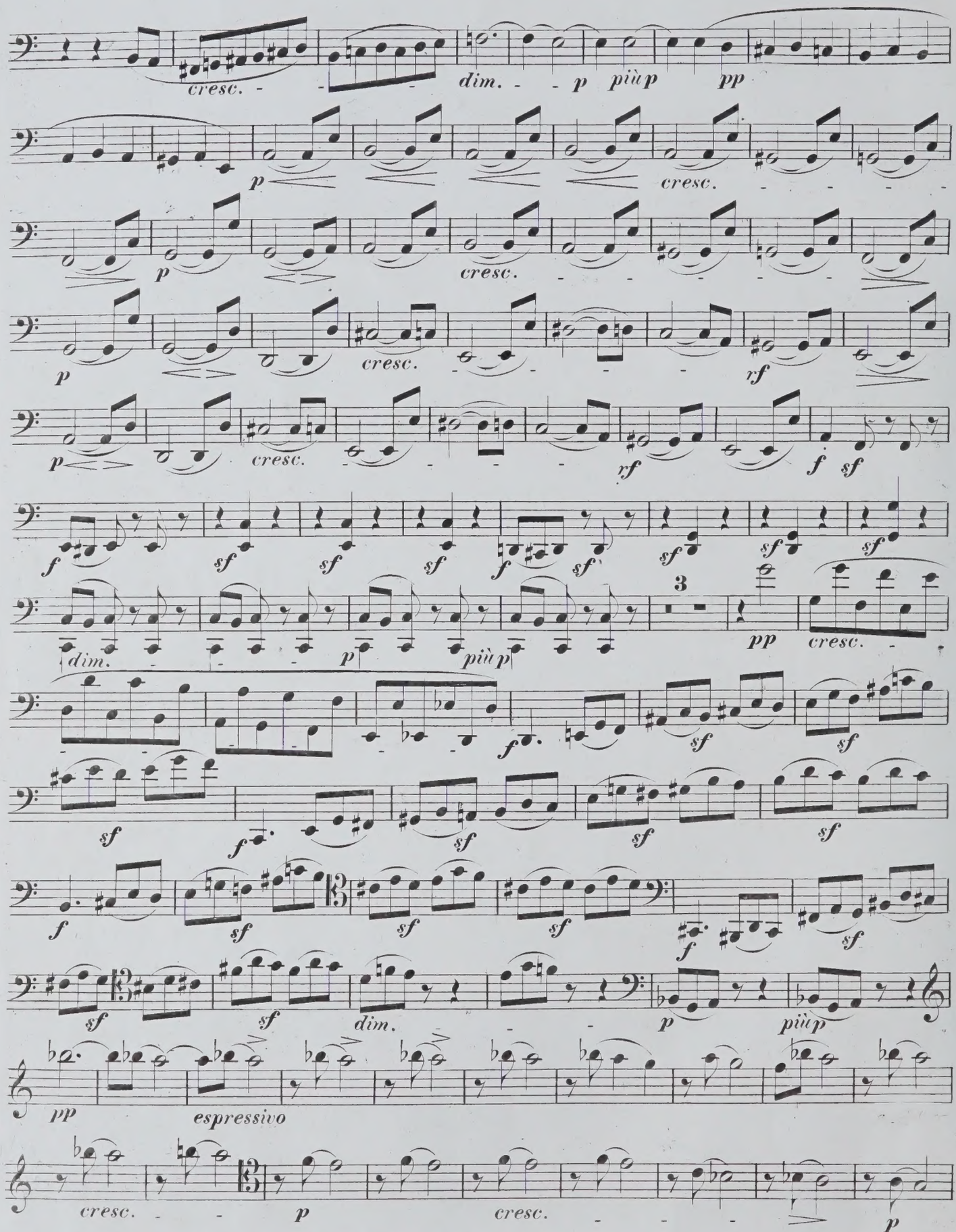

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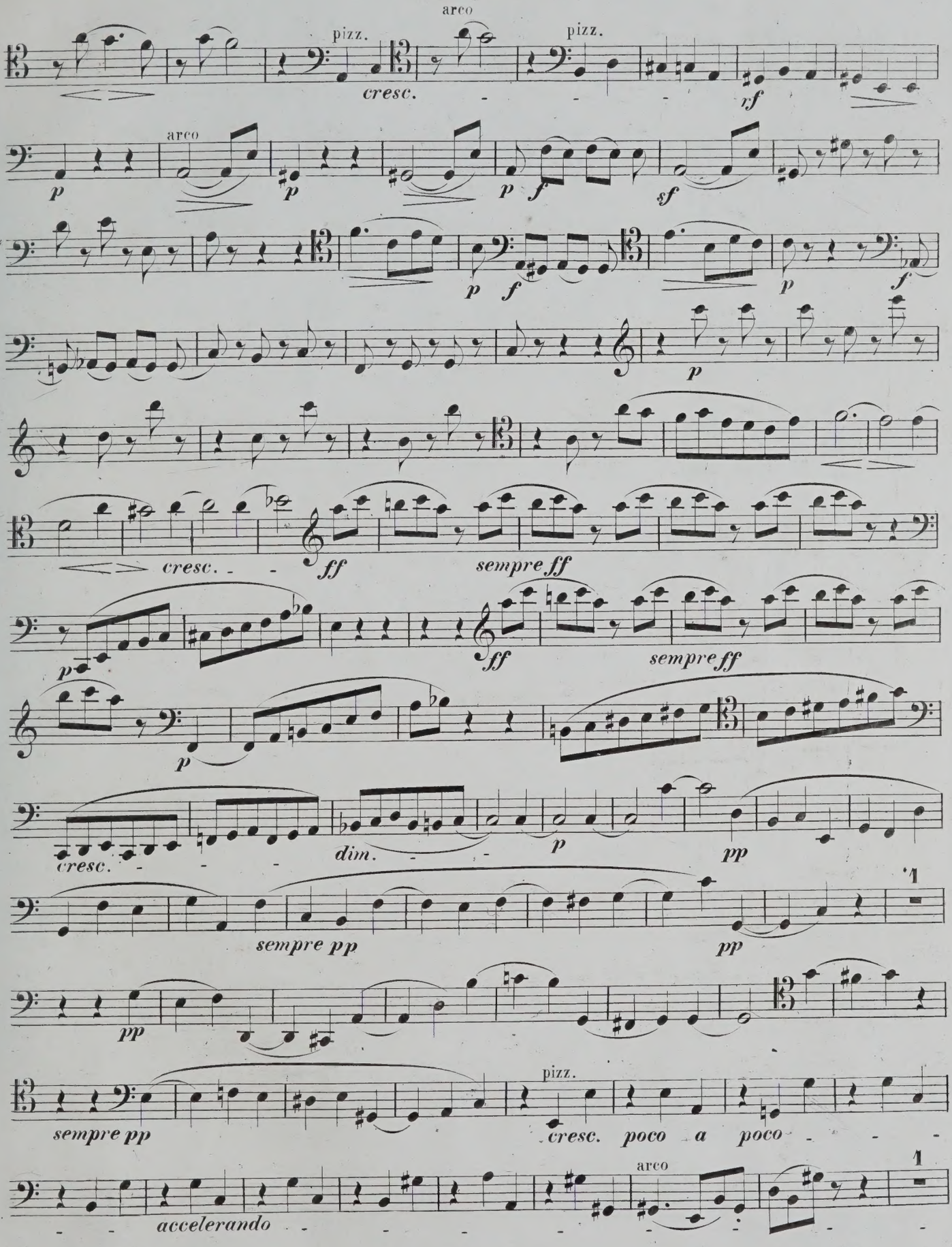

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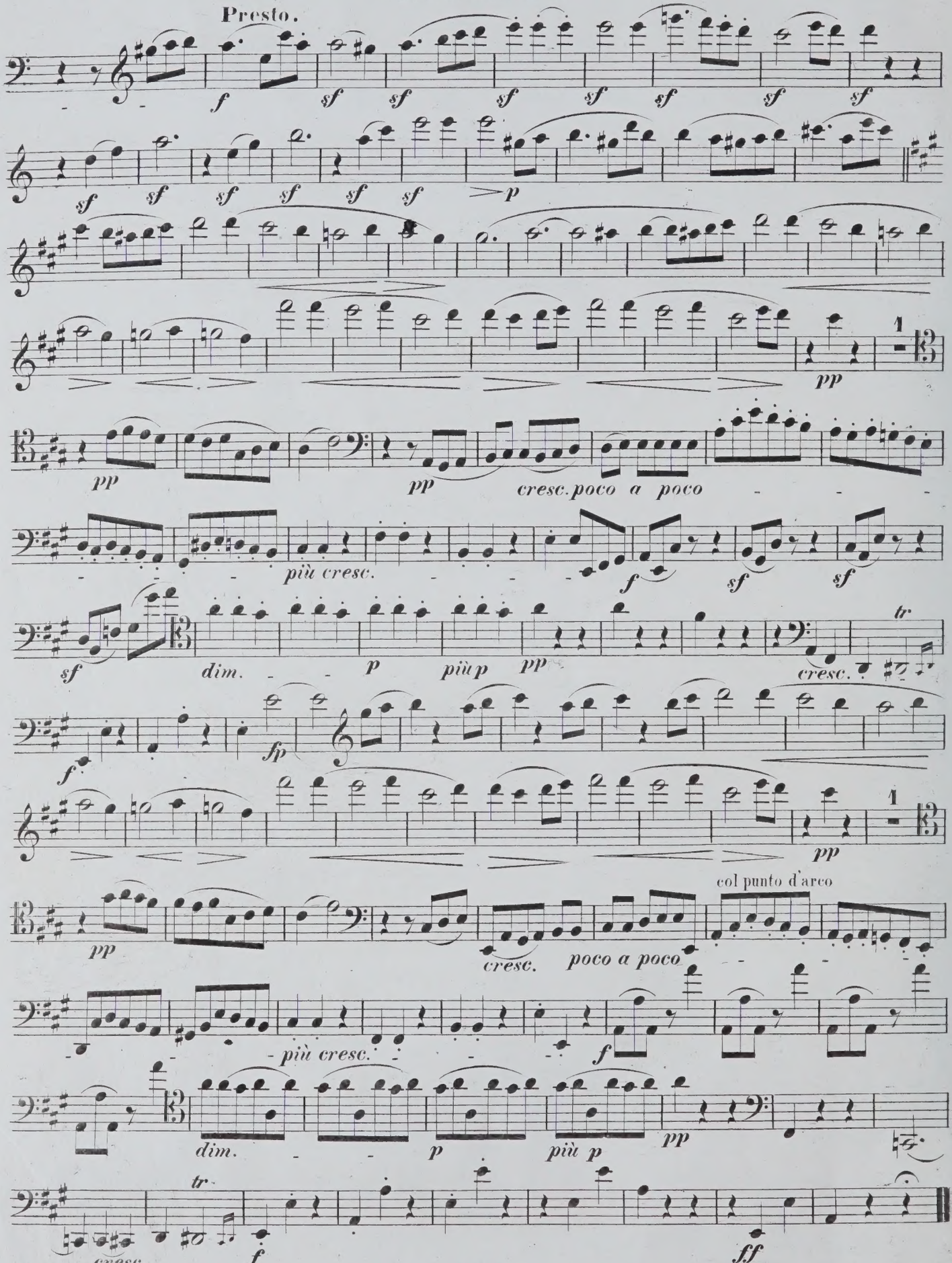

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